100th issue

TCR PUBLICATIONS; PUBLISHERS OF THE COMIC READER & ETCETERA

CONGRATULATIONS!

393 EAST 58 STREET, BROOKLYN, NY 11203

THE BEST OF VIRGIL FINLAY is a collection of some of the most beautiful science fiction and fantasy art ever published. A small sample of these fantastic illustrations (most are full page, including a 2 page centerspread) is shown here. This is a 36 page book printed on high quality heavy paper with wrap around binding. Only $2.00 per copy ($2.50 if mailed 1st class). All copies will be mailed with cardboard protection. Send to:

THE SFCA
9875 SW 212 ST.
MIAMI, FLA. 33157

THE BEST OF *VIRGIL FINLAY*

$2

GOING TO NEW YORK
COMING FROM CALIF.
RETURNING FROM HOU.

STOP

GUESTS

HARLAN ELLISON	✶	Guest of Honor
BURNE HOGARTH	✶	Artist Guest
BILL GAINES	✶	Comic Guest
JERRY BAILS	✶	Fan Guest
andrew j. offutt	✶	Toastmaster

PLUS
ALSO ATTENDING PROS

KENNETH SMITH with his art display
DON PUNCHATZ
DAVID GERALD
GEO R.R. MARTIN
NEAL BARRETT JR.

Door Prizes

YOU MUST BE PRESENT TO WIN. IF YOU BUY YOUR TICKET BEFORE JUNE 1ST, 1973, YOU WILL GET TWO CHANCES AT THEM. HERE IS A LIST OF SOME OF THEM:

AGAIN DANGEROUS VISIONS-1st	$12.95
E.C. PORTFOLIO #1	$25.00
E.C. PORTFOLIO #2	$15.00
E.C. HORROR LIBRARY-1st	$19.95
HAND-COLORED PRINT BY FRAZETTA	$250.00
WALLACE WOOD ORIGINAL	$75.00
MORRIS SCOTT DOLLENS ORIGINAL	$25.00
WHO'S WHO IN COMIC ART	$5.00
THE MAD WORLD OF BILL GAINES	$8.00
TARZAN OF THE APES	$10.00

All items are 1st editions and are all autographed by the authors or such.

Banquet

ONE OF THE MOST POPULAR RECENT ADDITIONS TO THE SOUTHWESTERNCON'S EVENTS IS THE BANQUET. THE FOOD WILL BE A BARBEQUE BUFFET AND BANQUET TICKETS ARE $5.75 per PERSON. MUST BE BOUGHT BEFORE JUNE 29th. 5 PM. GUEST OF HONOR WILL SPEAK.

Art Show

THERE WILL BE ART ON DISPLAY BY PROS & FANS ALIKE. SOME OF THE BEST ARTISTS AROUND WILL BE EXHIBITED. BURNE HOGARTH WILL HAVE 6 to 10 ORIGINALS ON DISPLAY. MORRIS SCOTT DOLLENS WILL HAVE 15 ORIGINALS ON DISPLAY & FOR SALE. THE ART SHOW WILL BE FULLY PROTECTED. SEND FOR ENTRY INFORMATION: RAY FILES, ART SHOW DIRECTOR, P.O. BOX 242, LEWISVILLE, TEXAS 75067.

Fan Film Festival

THE FOURTH ANNUAL SOUTHWESTERN FAN FILM FESTIVAL WILL BE ANOTHER HIGHLIGHT OF D-CON '73 ALSO, & ALL FILM MAKERS ARE URGED TO ENTER THEIR MOVIE EPICS! SEND FOR ENTRY INFORMATION NOW!: AMATEUR FILM-FESTIVAL % D-CON '73, P.O. BOX 242, LEWISVILLE, TEXAS, 75067.

Trivia

WE'RE GOING TO SQUEEZE IN A TRIVIA CONTEST, SO YOU HAD BETTER START BRUSHING UP NOW ON THOSE LITTLE-KNOWN FACTS. FOR MORE INFORMATION ON HOW IT WILL BE RUN CONTACT: ANNETTE BRISTOL, 4206 WOODY LANE, BRYAN, TEXAS. 77801.

Costume Party

OUR COSTUME PARTY WILL BE ONE OF THE HIGHLIGHTS OF THE CON. THE TURNOUT SHOULD BE GREAT. WE WILL BE AWARDING A $50.00 CASH PRIZE FOR THE BEST COSTUME. SECOND PRIZE WILL BE $20.00 & THIRD WILL BE $10.00.

Advertising

WE WILL PUBLISH A DELUXE PROGRAM BOOKLET THAT WILL CONTAIN ADVERTISEMENTS AS WELL AS THE NORMAL ITEMS FOUND IN MOST PROGRAM BOOKS. RATES ARE $15.00 FOR A FULL PAGE (8½ X 11) & $10.00 FOR A HALF PAGE (5½ X 8½). THE DEADLINE FOR ADS IS JUNE 1ST.

D '73

THE ONLY CONVENTION ATTEMPTING TO BRIDGE THE FULL SPAN OF FANDOM!

Movies in 3-D

THE FRENCH LINE
OUTLAW TERRITORY
DANGEROUS MISSION
CAT-WOMEN OF THE MOON
DEVIL'S CANYON

Serials

& Condensations

RED BARRY (13 Chapters)
COMMANDO CODY (12 Chapters)
PLANET OUTLAWS
MARS ATTACKS THE WORLD
GHOST OF ZORRO
ZORRO RIDES AGAIN

Features

TRANSATLANTIC TUNNEL
VAMPIRE LOVERS
ASSASSINATION BUREAU
DEMON WITH A GLASS HAND
SILENT RUNNING
TALES FROM THE CRYPT
KING KONG
DR. PHIBES
DR. PHIBES RISES AGAIN
WHEN DINOSAURS RULED THE EARTH
ROBINSON CRUSOE ON MARS
BATMAN
BULLDOG DRUMMOND COMES BACK
JACK AND THE BEANSTALK
BEGINNING OF THE END
INVADERS FROM MARS

EXTRA ATTRACTION

FOR THOSE FANS WHO ARRIVE EARLY WE WILL TRY TO HAVE SOMETHING FOR THEM. IN FACT WE HAVE LINED-UP A FEW FILMS THAT WILL BE SHOWN WEDNESDAY NIGHT:

MAROONED
BARBARELLA — MORE LATER!
COLOSSUS

OVER 125 DEALERS TABLES

IF YOU WANT TO BE SURE OF GETTING A TABLE YOU BETTER ORDER ONE NOW AS OVER 90 HAVE ALREADY BEEN BOUGHT. ONLY $10.00 FOR A 6' TABLE IN THE LARGEST DEALERS ROOM AROUND. OVER 9000 Sq. Ft.

TABLES -$10.00

TICKETS-$7.50

DALLAS

Sheraton-Dallas Hotel

G.B. LOVE, EDITOR OF ROCKET'S BLAST-COMIC COLLECTOR, SAID RECENTLY: "NOBODY ASKED ME BUT, IN MY OPINION YOUR HOTEL IS THE BEST CON HOTEL I HAVE SEEN TO DATE."

LOWEST RATES!

Single $15.00

Double $19.00

FREE PARKING

D CON '73
P.O.BOX 242
LEWISVILLE, TEXAS 75067
JOE BOB WILLIAMS, CHAIRMAN

JUNE 28 - JULY 1, 1973

FOR MORE INFORMATION SEND 2 8¢ STAMPS FOR OUR DETAILED PROGRESS REPORT.

IMPORTANT!

RB&CC #100

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR !

REGULAR CLASSIFIED ADS: may contain written or typed words, hand lettering or drawings. These are reduced to ½ their original size (small but still readable). In other words, a full page ad (when submitted in this manner) would occupy ½ of a page when printed in the RB&CC. MINIMUM: 5 lines! They should be typed (if possible) on 8½x11" white paper in dark typewriter print. Leave a normal margin on all pages. RATE IS $4.50 per page. Smaller classified ads are 10¢ per 7 inch typed line.

SPECIAL CLASSIFIED ADS: are for shorter classifieds. These will be printed as is (not reduced in size) at the rate of 30¢ per 7" typed line. You can have have artwork and/or hand lettering in this type of ad. Again, minimum is 5 lines!

25¢ ADVERTISEMENTS: may contain artwork and/or hand lettering. ALL ads of this type MUST be submitted on 8½x11" paper ONLY. These are reduced to ½ of its original size to occupy ½ page when printed in the RB&CC. Allow for normal margins. RATE: $8.00 page.

SPECIAL ADVERTISEMENTS: may contain artwork and/or hand lettering. These ads occupy a full page when printed in the RB&CC. They may be prepared on 8½x11" (the printed size) or on larger sheets to be reduced down to 8½x11" RATE: $15.00 per page

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECIEVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION!! SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - Miami, Fla. 33157

CIRCULATION: 2250 PER ISSUE

SINGLE COPY: $1.00 ($1.25 BY FIRST CLASS, $1.50 BY AIR MAIL)
SUBSCRIPTION RATES TO THE ROCKET'S BLAST - COMICOLLECTOR:

3RD CLASS: 4 issues $3.50, 8 for $6.00, 12 for $8.50, 18 for $11.75
FIRST CLASS: 4 issues $4.50, 8 for $8.00, 12 for $13.50, 18 for $18.25
AIR MAIL: 4 issues $6.50, 8 for $11.00, 12 for $17.50, 18 for $22.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you recieved.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.25 EACH FROM THE S.F.C.A..

47, 48, 49, 50, 51, 52, 56, 57, 58, 59, 71, 78, 80, 84, 90, 91, 93-99

THE ROCKET'S BLAST - COMICOLLECTOR is published on a monthly basis by THE S.F.C.A., 9875 S.W. 212 St., Miami, Fla. 33157. EDITOR & PUBLISHER: GORDON B. LOVE ASSISTANT EDITOR: JIM VAN HISE.

Contributions are always welcomed, but bear in mind that we are basically a non-profit organization. Artists should send in samples of their work, but unless you have had some kind of experience, please don't send any. We are especially interested in good, well-written, well-researched articles.

"NOTICE" = ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - MAY 23 JUNE 27

SPIRIT FANS TAKE NOTE!

This is your chance to get a complete collection of the Will Eisner SPIRIT stories. Each set (which consists of 10 sections of 8 pages each) comes packaged in its own plastic bag and is only $4 per set. These will be published monthly and The SFCA will stock each set as it becomes available. And these will be published chronologically with set #1 starting right at the beginning. And at only $4 per set you can afford to buy 2 copies of each set--one to read and one to put away. Remember, each set contains 10 separate 8-page sections.

THE FOLLOWING SETS ARE NOW IN STOCK AND READY TO MAIL. ALL ORDERS WILL BE SENT WITH A PROTECTIVE SHEET OF CARDBOARD. IF YOU DESIRE FIRST CLASS MAILING, ADD $1 EXTRA FOR EACH SET YOU ORDER.

SET #1, #2, #3

SEND YOUR ORDER TO: THE SFCA
9875 SW 212 ST.
MIAMI, FLA. 33157

Too long ago, an artist named Will Eisner created a comic strip called the SPIRIT which ran in many newspapers and had quite a following among the readers.

Started on June 2, 1940, this strip is considered to be the finest work that Eisner has accomplished in the many years he has contributed to the growing comic industry, and Eisner has been called the greatest single innovator, writing and drawing thousands of original pages since the 30's.

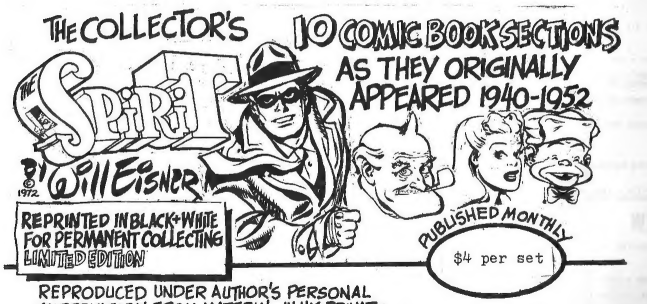
Those of you who are familiar with his incredible work, will be joyously surprised to learn that his favorite creation, the SPIRIT, is being reprinted.

The SPIRIT comic Sunday section was originally printed in a comic book form along with other features done by other artists. This little booklet appeared in your Sunday newspaper instead of the large cumbersome sheet of comics. This was a new and novel way to present some of the finest comics to appear for a long time.

As we mentioned, the SPIRIT is being reprinted in its original size and shape format. The weekly episodes of the SPIRIT will be released, 10-8 page stories a month, 10 individual booklets packed in a nifty plastic bag in chronological order from the first episode in 1940 to the last in 1952. In sharp offset black and white on Will Eisner's press and under his strict scrutiny.

What used to be a useless hunt for crumbling, high priced, and non existent original sections, is now gone forever. The sections are reprinted on good non-yellowing offset paper to keep your collection a treasured keepsake for the future.

Mr. Will Eisner himself will personally supervise the entire project, which will be printed at his New York office from (except for the first few months where none exist) the original art and stats belonging to Mr. Eisner. Finally you will know which ones were done by Mr. Eisner, as only those sections will be printed.



REPRODUCED UNDER AUTHOR'S PERSONAL SUPERVISION FROM MATERIAL IN HIS PRIVATE COLLECTION... PRESENTED CHRONOLOGICALLY.

Ye Olde Fanzine Shop

ORDERING INFORMATION: We only have a limited supply of all these various fanzines and books, so if you see something you want, don't wait too long to order it. However, an asterisk (*) after a particular issue means we only have a few copies left, and when ordering any of those, please list alternate choices if possible. Obviously, we do not have room to list the complete contents of each one, however, suffice it to say we will only stock what we consider good fanzines. This does not mean that any we do not stock aren't good, because we cannot, of course, stock them all. If you have a fanzine you would be interested in selling in quantity, drop us a copy along with the lowest price you can sell 50 copies to us for. (Include a few sample fanzines) to: Ye Olde Fanzine Shop, 9875 SW 212 St., Miami, Fla. 33157. Make checks and money orders payable to THE SFCA. All fanzines will be mailed flat in heavy envelopes.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Mike Royer, Martin Greim and others. Also included is a complete index to all the heroes pictured as well as an article on Golden Age heroes by Tom Fagan.

INFINITY FOUR = $3.00 - This 84 page volume starts off with a block-buster of a cover in full color by Richard Corben. There's a great deal of other art including portfolios by Frank Brunner and Gray Morrow as well as many other illustrations by Bernl Wrightson, Jeff Jones, Roy Krenkel, Al Williamson, Steve Harper, Mike Kaluta and Morris Scott Dollens. There are also strips by Kaluta, Kort Brucker and an SF science fiction strip by Williamson & Frazetta. Also included is a long article on undergrounds by Jason and interviews with Mike Kaluta and Steve Harper. Full color back cover by Larry Todd.

SPIRIT SECTIONS = $4.00 each - These sets contain ten different 8 page sections beginning chronologically with the very first Spirit on June 2, 1940. Each section consists of a seven page Will Eisner Spirit strip and a page of background history on the creation of that particular story written by Eisner. He originally created it, Will Eisner! These are printed in black and white the same size the originals appeared in over thirty years ago.

SEC #1
SEC #2
SEC #3

THE BEST OF VIRGIL FINLAY = $2.00 - This thirty-six page book reprints on heavy paper some of the very finest illustrations this giant of fantasy illustration ever did. Each page is a classic example of the fine line and stipple work which made him famous. Page after page of warriors, demons and science fiction beauties in excruciatingly fine detail. Finlay showed what sense of wonder is really all about.

ALTER-ECO #10 = $1.65 - Very long interview with the knowledgeable and dynamic Gil Kane; an article on Joe Kubert's classic TOR including a previously unpublished 6 page strip; two short Wally Wood humor strips and much more.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8½ x 11 on heavy slick paper.

CONAN = 50¢ - Cover print by Don Newton, 8½ x 11.

THE COLLECTOR #14 = 75¢ - Articles by Ralph Decker and Duffy Vohland, art by Hanley and Fantucchio.

THE COLLECTOR #19 = 75¢ - Fantastic cover by Fantucchio and beautiful centerspread by Newton, not to mention some nice work by Jim Jones and Robert Kline.

THE COLLECTOR #26 = $1.25 - Color wraparound cover by Steve Ditko, six page MR. A strip by Ditko, color centerspread by John Fantucchio, INFERNAL BRIGADE article by Don Newton, Steve Fabian and Joe Kubert. C.C. Beck interview, Ken Barr interview and much, much more.

COMIC FANDOM MONTHLY #3 = 75¢ - Krenkel cover, article by Tony Isabella on Steven Lantern-Green Arrow, a look at the '71 Worldcon, columns by Evanier, Isabella, etc.

CYCLOPS = 75¢ - Full color cover print by RICHARD CORBEN, 8½ x 11.

1973 OVERSTREET "COMIC BOOK PRICE GUIDE" = $6.00 - 400 pages! All comic books from 1933 to present are listed along with their current dollar value. Over 100 cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. A MUST for collectors!

NEW

BABYTIME STORIES = $5.00 - Bernl Wrightson super-spectacular! Full color front and back covers, 5 brand new strips as well as Wrightson's classic "Uncle Bill's Barrel". Fifty-two pages of wonderful Wrightson!

MR. STRANGE = 75¢ - Full color cover print by John Adkins Richardson, 8½ x 11.

THE EYE #1, 2 = 75¢ each - Adventure strips by Biljo White, primarily featuring his super-hero The Eye!

EC PORTFOLIO TWO = $15.00 - Full color front and back covers by Frazetta! Six EC strips printed in black and white directly from the original art as well as classic covers, and all printed from the original art! Large 12 x 16 inch size. Truly beautiful.

EC HORROR LIBRARY = $20.00 - Hardcover book, 10 x 14, which reprints from the original art and in FULL COLOR no less than 23 classic EC tales. Science fiction, horror and shock suspense! Some by all the greats: Frazetta, Ingels, Williamson, Wood, Davis, Crandall, Krigstein as well as a number of previously unpublished EC science fiction story by Angelo Torres!

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his art.

FANTASTIC FANZINE SPECIAL #2 = $2.00 - A very long and indepth interview with John Adkins Richardson, articles and photos covering the many different activities at the 1971 New York Con, interview with Phil Seuling, articles on our old friend the Post Office by Jan Strnad as well as art by Weightson, Kline, Cockrum, Steranko, Smith, Purcell and more.

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many articles on Golden Age characters as well as contributions by Fawcett, FLASH comics, Nedor Comics, etc., with many art reproductions. Also article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Extended interview with Fantucchio as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Steranko, Frazetta (a host of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney comics, How Famous Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

FANDOM ANNUAL #3 = $4.00 - A 200 page blockbuster! Strips by Frazetta, Williamson, Steranko, Robert Kline, Crandall (The Ray), Basil Wolverton; a 30 page spread on EC including Wally Wood SF covers and an indepth article by Rich Hauser. Also, articles on STAR TREK, The Lone Ranger, Flash Gordon, Underground comix and more. Interviews with Hal Foster and Gary Trudeau (DOONESBURY). There's also spreads on serials, stills from JASON AND THE ARGONAUTS, comic covers from the cream of the Golden Age, 12 installments of THE WILLIAMSON COLLECTOR and quite a few strips by Williamson, Frazetta and others.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8½ x 11.

FANDOM'S AGENT #6 = $1.00 - very early fanzine. King Kong cover.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS.

FUNNYWORLD #14 = $1.50 - Long article on the FRITZ THE CAT film including a still on the cover in color. Also included is a fantastic 8 page full color strip by Richard Corben and many other articles.

FLASH GORDON, INTO THE WORLD OF MONGO = $13.00 - 144 pages of Alex Raymond's Flash Gordon, a complete story from 1936 through 1938, top notch reproduction in a beautiful hardcover book, 9 x 12. Over 2½ years of classic Raymond!

GRAPHIC ILLUSIONS #1 = $1.00 - Beautiful Steve Fabian cover, 5 page MR. A strip, fabulous art by Wally Wood, Roy Thiel, Al Williamson, George Evans and George Barr. Also an article on EC.

FLASHBACK 2 = $2.00 - A reprint of the complete HUMAN TORCH #5 from 1941--the famous Torch/Namor battle issue that sells for over $50.00!!

FRAZETTA, WILLIAMSON, WOOD, CRANDALL & FOLIO = $2.25 - This is by far the best publication of its kind. Quality reproduction on quality paper.

Ye Olde Fanzine Shop

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Read Crandall; the only two WESTER MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions from the Golden Age.

KIRBY UNLEASHED = $4.00 - Big 11 x 14 volume has full color wrap-around cover by Kirby as well as four color interior pages. Features film examples of Jack Kirby art, some never before seen, from the 30's to the 70's. A wide cross section of his work includes newspaper strips he did under various names, covers for BLACK MAGIC as well as a gallery of drawings of his more familiar characters, including a rejected cover for THOR and an unused THOR interior page. It's Kirby such as you've never seen him.

MONSTER TIMES #1 = $2.00, #2 = $2.00 (STAR TREK), #3,4,5,6 = $1.00 @ #10 (EC issue) = $1.50, 11,12,13,14,15 = $1.00 @ This is a tabloid newspaper containing articles and art in all areas of monster and comic lore with good movie coverage as well.

MOVIE & SERIAL POSTERS = $1.00 each or two for $1.50 - 16 x 20, THE LONE RANGER AND TONTO and also THE CRIMSON GHOST.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover,etc.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 x 12 full color print of the Frank Frazetta BUCK ROGERS cover of FAMOUS FUNNIES #216.

REALITY #2 = $2.00 - Gorgeous full color front cover by Larry Todd of two alien gladiator monsters; color back cover by Kaluta; two unpublished WEB OF HORROR strips, one by Kaluta (7 pages) and the other an SF strip by Bruce Jones (7 pages); 4 more pages by Kaluta; 2 page strip by Todd; pages by Wrightson and Reed Crandall; article by Strnad on Pandom writing, and a beautiful centerspread by Frank Brunner of a man fighting a giant octopus!

STAR TREK STILLS = $5.00 - Set of six different 8 x 10 glossy stills. Excellent photos of Kirk, Spock, McCoy, and Uhura. Scenes include portrait shots and angreat scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $3.00 and Vol. #2 = $5.00 - Both volumes have color wraparound covers by Jim Steranko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes.

STAR STUDDED COMICS #6 = 80¢ - D. Bruce Berry art; very early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 x 17.

VOICE OF COMICDOM #17 = $1.00 - Features the very best black and white strip that Richard Corben has done! The story concerns Rowlf, a half man-half dog product of a spell gone awry, and his violent adventures. A 21 page strip! Color covers by Corben as well. Full 8½ x 11 fanzine size.

MASQUERADER #6 = $1.25 - Very early fanzine (want to see a picture of Len Wein when he was about 14 years old?)

ROBERT KLINE SWORD & SORCERY POSTER = 65¢ - 2 color, 8 x 11, slick paper.

ROCKET'S BLAST SPECIAL #1 = 55¢ (Timely-Marvel), #7 = 75¢ (EC), #8 = $1.00 (CAPTAIN MARVEL SPECIAL, retells origin in strip by Don Newton, beautiful wash centerspread of Marvel family by Robert Kline and a new drawing of Captain Marvel by C.C. Beck, exclusively here!)

PHASE #1 = $4.00 - Original strips by Frank Brunner, Neal Adams, Buckler, Jones, Barr, Kaluta, Sutton and others. Drawings by Wrightson and Morrow. Beautiful FULL COLOR wraparound cover by Ken Barr!

TARZAN OF THE APES BY BURNE HOGARTH = $10.00 - Hardcover book, 160 pages, 8½ x 11, 120 pages in FULL COLOR! All new Hogarth art illustrating the exciting origin of Tarzan and of the years when he was raised by the Great Apes. Stunningly vivid color and art!

NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic Hangman, Thor, Solomon Grundy, Dweller..? Full color SF painting by Newton, "Cliffhangers" on FIGHTING DEVIL DOGS, WILLIAMSON COLLECTION, PULPS), 91 (Newton cover of C.C. Beck and his famous comic creations, WESTERN STARS on William Boyd, and the regular features), 93 (Fantucchio cover), 94¢ (color cover of WARLOCK by Gil Kane, CRITIQUE, "Cliffhangers" on DOC SAVAGE, SATAN ..etc), 95 (Newton cover, "Cliffhangers" on DARKDEVILS OF THE RED CIRCLE, SF IN REVIEW, etc), 96 (Bob Juanillo cover of barbarian, PULPS with Shadow part one, weird drawing by Warner, etc), 97¢ (Daredevil versus the Claw by Newton, C.C. Beck articles, A TWIST OF THE DIAL, PULPS with the Shadow part two, etc), 98 (Vampirella cover by Bill Black, WARP ilio by Adams, Cisco Kid articles, etc), 99¢ (Newton cover of Spy Smasher, "Cliffhangers" on DICK TRACY, centerspread by Mike Cody of the Captain Marvel vs. Spy Smasher battle from WHIZ, A TWIST OF THE DIAL, PULPS with the Shadow conclusion, SF IN REVIEW, KEYHOLE, etc), 100¢ (Superman cover by Newton, fantastic centerspread of KING KONG by Robert Kline, "Koenig On Star Trek" by Walter Koenig, Complete index to all SFCA publications compiled by Larry Bigman, KEYHOLE, SF IN REVIEW, and special surprises)

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase, and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Newton, fantastic six page Richard Corben portfolio "THE WORLD OF CONAN", in depth interview with John Adkins Richardson, "Moeno, Son Of Little Nemo, In Nostalgia" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, ROCKETMAN serial article by Earl Blair, more art by Newton, Mason, Richardson, etc.

WRIGHTSON COVER PRINT OF "IT" = 75¢ - Full color from RBCC #86, 8½ x 11.

ROCKET'S BLAST COMICOLLECTOR = $1.25 each (4 indexes & color cover- #47, 48, 49, 50, 51, 52, 56 (Wally Wood cover of Dynamo being defeated by Daredevil), 57 & 58 (both by Fantucchio), 59, 78¢(Kline), 80¢ (Richardson of Dr. Strange), 84 (Don Newton of Ka-Zar), 90¢ (Full color SF painting by Newton, "Cliffhangers" on FIGHTING DEVIL DOGS, WILLIAMSON COLLECTION, PULPS), 91 (Newton cover of C.C. Beck and his famous comic creations, WESTERN STARS on William Boyd, and the regular features), 93 (Fantucchio cover), 94¢ (color cover of WARLOCK by Gil Kane, CRITIQUE, "Cliffhangers" on DOC SAVAGE, SATAN ..etc), 95 (Newton cover, "Cliffhangers" on DARKDEVILS OF THE RED CIRCLE, SF IN REVIEW, etc), 96 (Bob Juanillo cover of barbarian, PULPS with Shadow part one, weird drawing by Warner, etc), 97¢ (Daredevil versus the Claw by Newton, C.C. Beck articles, A TWIST OF THE DIAL, PULPS with the Shadow part two, etc), 98 (Vampirella cover by Bill Black, WARP ilio by Adams, Cisco Kid articles, etc), 99¢ (Newton cover of Spy Smasher, "Cliffhangers" on DICK TRACY, centerspread by Mike Cody of the Captain Marvel vs. Spy Smasher battle from WHIZ, A TWIST OF THE DIAL, PULPS with the Shadow conclusion, SF IN REVIEW, KEYHOLE, etc), 100¢ (Superman cover by Newton, fantastic centerspread of KING KONG by Robert Kline, "Koenig On Star Trek" by Walter Koenig, Complete index to all SFCA publications compiled by Larry Bigman, KEYHOLE, SF IN REVIEW, and special surprises)

On the ADULT COMICS,
if you desire first
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25¢ per copy.

THE SPIRIT #1 = 75¢ - Just published, it features four Spirit adventures from 1946 reproduced from the original art. But the real topper is the color wrap-around covers by Will Eisner, totally new (and great) and four new one page Spirit strips by Eisner which is some of his finest work.

ANOMALY #4 = 75¢ - Jan Strnad's ANOMALY is back! It features two beautiful color covers by Rich Corben, a three page strip by Corben as well as a fantastic thirteen page air brush strip by him. But that's not all. There's also a brand new sixteen page strip by Bob Kline as well as inside front & back covers by him.

FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Berni Arnold, a tremendous front cover by Corben, back cover by Corben/Bode' and more. Brilliant use of color!

FANTAGOR #4 - $1.00 - Again, it's completely in full color. There's a ten page science fiction strip by Corben as well as a seven page sword and sorcery strip by him. Rich also does the front cover and inside front and inside back covers. These strips have some really incredible and imaginative use of color! Also SF & fantasy strips by Tim Boxell, Myron Holman (very good) and Dresner.

FEVER DREAMS #1 = 75¢ - Color front cover by Rich Corben and color back cover by John Adkins Richardson. A sixteen page sword & sorcery strip by Richardson and a sixteen page SF strip by Corben, both written by Jan Strnad.

SLOW DEATH #4 = 75¢ - Beautiful full color SF cover by Corben. Corben also does a four page SF strip in air brush and a six page violent parody entitled "Mangle, Robot Mangler". There are also color fine strips by Metzger, Irons and Jaxon.

WEIRD FANTASIES #1 = 75¢ - Full color throughout, EC science fiction and horror type stories by Rich Corben, Al Davis, Landon Chesney and Nicole Guth. Inside front cover is an excellent SF scene by Jesse Santos. Bimonthly two page story stock primarily devoted to EC: reprints seven classic stories and has interviews with many of the old EC artists and writers discussing EC and all the personalities who made EC what it was. There's an excellent article by Bhob Stewart about EC OF FILM as well as a brand new back cover by Wally Wood - well done especially for this volume!

MARVEL COLLECTORS HANDBOOK #1 - $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover repros, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc. as well as a two page interview with Kirby in the issue of which you'll never see in FOOM!

MARVEL TIMES #2 = $1.00 - Lengthy articles on Dr. Strange, also Berni Wrightson and Stan Lee articles. Also Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from blanx & white proof. Plus more!

SENSE OF WONDER #12 = $1.00 - Article by Jim Vadeboncoeur, Jr. on John Ryan with fine art reprints from strips such as his Tarmat and Sally Foyle; excellent Will Eisner article with reprints from "Hawks of the Seas", "Marko" and the "Spirit" including a repro from a rare 1952 SPIRIT section done by Wally Wood (beautiful SF scene); art by Newton Arnold, Buckler and more including an article on Jack Kirby.

HERITAGE #1a = $3.50 - Color cover of Flash Gordon by Alex Raymond, back cover of Buster Crabbe by Frazetta, an interview with Crabbe; every very fine SMASH GORDON strip by Frank Brunner; excellent FLASH GORDON strip by Mike Kaluta; very nice strip by Jeff Jones; portfolios by Gray Morrow and Kenneth Smith; also other fine art on the Flash Gordon theme by Reed Crandall, etc. A 64 page extravaganzaaa!

HERITAGE #1b = $5.00 - Color cover of Flash Gordon and company by Al Williamson and Gray Morrow (very detailed); back cover by Wally Wood; very fine five page FLASH GORDON strip by Reed Crandall; five pages of incredible full page illustrations by Neal Adams; strips by Bruce Jones, Carlos Garzon and Esteban Maroto; an excellent three page portfolio of Flash Gordon by Stanley Pitts; other portfolios by Mike Royer and Al Williamson as well as a number of very fine individual pieces by Berni Wrightson, Reed Crandall, George Evans and Roy Krenkel as well as an eleven page article on the evolution of the Flash Gordon strip written by Larry Lyle.

GRIM WIT #1 = 75¢ - Richard Corben art from cover to cover! Thirty-six pages of all new material including a color cover, a 25 page strip called "The Beast Of Wolfton" and a 7 page sword and sorcery strip starring Corben's own Razar the unhero. There's some truly powerful work in here varying from Corben's inimitable line style to his incredible air brush drawings.

TALES FROM THE CRYPT #66 = $1.25 - Exact reprint of this original EC comic only lacks the ads. In color and contains these four stories: "Upon Reflection" by Jack Davis, the classic "Blind Alleys" by George Evans, "Success Story" by Joe Orlando and "Fatter Up" by Graham Ingels. This is truly a fine issue of EC horror.

SERIAL PICTORIAL = $1.25 per volume or all 8 for $8.50. Each volumes consists of 15 full size 8 x 10 stills and one half page still printed on heavy stock.
Vol. 1 "CAPT. MARVEL" Vol. 2 "MASKED MARVEL",
Vol. 3 "DARKEST AFRICA", Vol. 4 "SPY SMASHER",
Vol. 5 "SUNS OF THE MARCH", Vol. 6 "ZORRO'S FIGHTING LEGION", Vol. 7 "SECRET AGENT X-9",
Vol. 8 "ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN".

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - 8½ x 11, color

STERANKO'S COMIXSCENE #1 = $1.25 - Special Jack Davis savage lesion feature centerspread of interpretations of the man of bronze by such artists as Mike Ploog, Steranko, Colon and Adkins (all new illustrations), article on Doc Savage including pulp cover and art repros; full tabloid size illustrations by Steranko of the Shadow and of Thongor of Lemuria; also news, reviews, articles, advance cover repros, etc. Steranko is one more on the move!

STERANKO'S COMIXSCENE #2 = $1.25 - Special Captain Marvel issue. Features a spread on C.C. Beck including pictures of him with the old Fawcett staff as well as of his today; the drawing of "Rip Jon Marvel" that landed Beck his job doing the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; news and advance cover repros from Marvel & DC plus centerspread by Steranko.

STERANKO'S COMIXSCENE #3 = $1.00 - Special horror comics issue. Covers the history of horror comics up to and including the underground. Included are cassette on the scene by Richard Corben. Centerspread is a comic strip by Jim Steranko told without word balloons. Also usual news and advance cover repros from all major companies.

THE COLLECTOR #27 = $1.50 - Sixty pages of fine material starting off with with a full color wraparound cover by Robert Kline of John Carter and Dejah Thoris fighting Tharks. There is also an Edgar Rice Burroughs article written by Bill Cavalry and illustrated with many drawings by people like Ken Barr, Don Newton, Joe Sinnott and some others. Really beautiful. Bhob Stewart There is a long strip by Jim Pinkoski titled NOMAN. There's an indepth, fully illustrated interview with Gray Morrow and an eight page strip by Ditko plus more surprises like a Don Newton western portfolio.

LONG TOM'S AMERICANA COMIX = $4.25 - This large 12¾ x 17¾ book reprints four classic Golden Age comic strips in a large attractive poster size format. Included are Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11¾ x 17¾ posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Balduur", and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a special Kirby illustrated envelope reinforced with cardboard. Add $1.00 for first class.

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$2.00 PER COPY

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FLASHBACK #2: THE HUMAN TORCH is an authorized, quality reprinting of the HUMAN TORCH BATTLE ISSUE from 1941. Human Torch battles the Sub-Mariner (with guest appearances by Kazar, Mussolini, Hitler, Toro, and others) in this 64-page Timely reprint. The entire comic, minus ads (but including coming attractions) has been reproduced for those collectors that cannot afford the $30 to $40 original. ORDER YOUR COPY TODAY.

If you want your copy mailed first class, add 40¢ extra.

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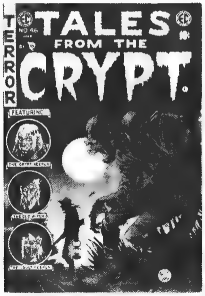

That's right, complete full color reprint EC comics, exactly like the original comics, minus the ads. These are being produced from the original art with perfect color. The same EC high quality !

The SFCA will be carrying all the titles as they become available and you can be sure of receiving your order as soon as each title comes off the presses.

TALES FROM THE CRYPT #46 is due out Feb. 28th and we are now accepting orders for it. $1.25 for each copy or 3 copies for $3.25. If you desire 1st class mailing, add 30¢ for each copy you order. All copies will be shipped with protective cardboard. Send your order now to: The SFCA, 9875 SW 212 ST., MIAMI, FLA. 33157

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These rare Sunday comic strips are hard to find in any condition, and if you should find them you probably could not afford to buy many. We have invested thousands of dollars into complete stories in perfect condition, and will begin reprinting them in a weekly newspaper format on June 1, 1973.

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No hard sell here...this new project will sell itself! I hope you'll subscribe SOON, though...you wouldn't want to miss those early installments!

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March 28, 1973

Gordon B. Love
S.F.C.A.
9875 SW 212 St.
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Dear Gordon,

Included with this letter is a photostat of our latest creation "E-Man which announces Charlton's re-entrance into the Super Hero field.

E-Man is a form of intelligent energy who was created during a star nova. He can transform his body to pure energy, to matter and in his material form he can direct energy. Note the $E=MC^2$ formul on his chest which, as you probably know, is Einstein's formula for transforming matter into energy and vice versa.

In the book, one third of the story space will be devoted to a new Super Hero each issue, which will give us a drawing board for new ideas.

Charlton has been undergoing a great many changes which will soon be obvious. We would like you to know about them.

Yours,

Nicola Cuti

Nicola Cuti
Assistant Managing Editor

Please feel free to print any or all of this information.

NC/gk

CHARTER MEMBER COMICS MAGAZINE ASSOCIATION OF AMERICA

THE ALTER EGO

by Hamilton Benedict

Let us first take time to congratulate Gordon Love and all his staff on the fine 1966-1967 collection for being the first fanzine to reach the magic number of 100. The RsCC has always been a steady market, setting pace for fandom and if you've been around for a while you know the constant improvement which has gone into this fanzine. There have been many imitators through the years and they've, for the most part, come and gone. The thing to remember though, is the fanzines which have stayed around have all borrowed something from RsCC. It's good to be a part of it all here at the century mark. Way there be hundreds more, G.B.

After a rather slow spring in the comic industry, projects and new ideas are cranking themselves up for the summer onslaught. Traditionally, summer has been the "time" for comic books. The kids have more money and more time to get to the drug store or newsstand and buy the latest comics.

The Shadow is now scheduled for a mid-July release date, with Mike Kaluta illustrating. Those who have seen the book to date say that Kaluta has really out-done himself on this one and it should please and surprise many fans. The question mark seems to be with the scripting, which Lloyd Chadow fans claim is more of a bastardized version of the famous detective rather than what he was in the pulps. We'll have to see before making any decisions though.

Joe Simon, as formerly reported in this column, is hard at work editing various comics for National Periodicals. He will take over Young Romance and Young Love. In addition to the two books, Black Magic and Prez. There is supposedly a new Simon-Kirby-Boyer story in Black Magic, which will contain mostly reprints at first.

Jim Warren, not one to sit still when the competition raises its ugly head, has decided to chop some of the pages in his three horror titles and add eight-pages of color to each. This will not be four-color as you're used to in regular comic books, but full color as the Dracula book had.

The Dracula book, by the way, is translated from the famous book from Spain and is currently a twice monthly magazine in England. We'll have more on this when subscription rates, etc. come back from overseas.

Ralston Hotchkiss will be working for Marvel, however, and some of the other Spanish artists are rumored to be working for Marvel also. Warren has stated more than once that he does not like his artists working for other companies and he will not use them any more, rather than allow them to work for the competition...although Tom Sutton has done it for several years. It'll be interesting to see how much longer Warren's artists will remain with him. Stay, but one wonder.

Gene Colan will do several of the color stories and the other coloring will be handled by either the artist or Bill Dubay.

The four Marvel black and white books have managed to be somewhat pleasing to the eye, although there is room to be desired. They do have a wealth of talent and plot lines to work with, so there should be some interesting stories coming from them in the new competition. Skywald still hangs in there, along with the Burgos black and white.

There will be another Marvel black and white, out this summer. Savage Tales will be reincarnated and according to various sources, will be "adult" in nature. Marvel is also witnessed for the state, they all behind this in order to make it the best black and white book ever. John Buscema will be working on the book. The features in the book have not been decided yet, but look for a heavy sword and sorcery/barbarian influence.

Arnold Drake will take over the scripting of Phantom Stranger from Len Wein, who has gone over to Marvel, while Dave Cockes takes over Spawn of Frankenstein.

Neal Adams is to do a fill-in issue of Conan to give John Buscema time to catch up on all his other books and stories and... gee, that guy does a heck of a lot of work, doesn't he?

The Adams "Origin of Dracula" for Dracula Lives #2 is a pure masterpiece and one of the best Adams jobs ever...the catch is that it was handed in quite late and may not see print until a later issue. Neal will also do a cover for one of the Marvel books and continues to handle various other assignments in both the comic book field and advertising.

Fans made good: Tony Isabella is now editor of Monster Madness and writing Doc Savage for Marvel; Carl Gafford is working as a proofreader at DC; Paul Levitz is working as something at DC and Anthony Tollin has just been hired at Warren.

Dwight Decker is translating Ferry Rhodan novels from the original German into English. He completed half of one and is now working on another.

Doug Potter is putting together a funny animal underground with the help of Bill Wallace and his "The Bulmacks" strip, which appeared in Realm #5, will be reprinted in the underground Hobo Stories.

Meanwhile, managing editor of The Monster Times, Joe Branestelli is preparing to print the first issue of MT, #1. The "new" Ditko strip will be the one and only feature in this magazine. Four color covers and a quarterly schedule, the first issue is due out in May and will be on some newsstand in California, New York and Atlanta. Reprints make up the first issue, but after that it is all new material from Ditko, who for the past few years has made his living doing stories for Charlton and turning out his own brand of comic book justice. Whether you agree or disagree with Ditko, you owe it to yourself to read his stuff and at least give him the benefit of a doubt. Ditko has always been a most interesting artist and the books should be worth it for the visual aspect, at least. Branestelli is also a dependable publisher and interested in expanding his line of fan publications.

The Warner Trade Show is finally on its feet and will be under the wing of a national distributor again very soon. There will be a special Convention Issue, possibly for the New York Comic Art Convention in July.

Ill Klaney, as reported by Comixscene, is in the process of signing a contract with Marvel to produce a humor magazine and some other books. Nothing definite has been released yet.

Ghost Rider #1 is on the stands at Marvel and will make room for The Mark of Satan, a new series in Marvel Spotlight.

That female line of comics is coming fast. The Cat and Shanna, of the three, Night Nurse had the best Pitting, The Cat had the best art and Shanna had the best covers. Too bad they couldn't have given them all Together.

Remember Oil Kane's Blackmark? You haven't heard the last of it.

Locale of the New York Convention next year include: C.C. Beck, Bob Kane (remember him?), Russell Myers, Russ Heath, Burne Hogarth and Bill Gaines and the Mad group. Can you afford to miss it?

Keptyde and yours truly will be back next issue with more news, scoops and inside information in the comic book industry.

EC IS BACK, EXACTLY AS IT WASN'T or THEY'LL BE SOME CHANGES MADE : The EC reprint of TALES FROM THE CRYPT #46 is apparently going to be printed with the title CRYPT OF TERROR #1 on the cover in place of T.F.t.C. logo. If I could see the reasons in this light of their ads, I'd explain it. To those who ordered it, as of April 15 it had not yet been published so at this writing it is closing on being two months late with no explanation having been received for the latest delay. At this rate, they will have successfully reprinted all the EC's in about 100 years...

The case of the state of Wisconsin vs. James Sandusky was tried on April 9th in Milwaukee. James Van Hise (Rhis is going to be a pro writer) was a witnesse for the state. They supplied background material on Sandusky's dealing in general and in particular their knowledge and personal dealings with Sandusky. Prior to testifying, Dave Bukey, the assistant State Attorney and prosecutor as Jim and Alan if it was common for a dealer to take the money, get gone and go to Las Vegas for two weeks. Yup, Sandusky had done that once. Sylvia Cortez appeared as a witness for the state, although it didn't do much good as she claimed that he always intended to fill the orders but he was lazy. Hard to see how that helps her to front for his because he'd been blackballed and he wanted to use the money from the ads to pay debts. What money Sandusky did actually pay back was because of the efforts of Stan Blake and Bill Dubay. Out of over $4000 taken from the various fans, only $1600 and all of the $1600 had been borrowed from his mother and a finance company. Before Sylvia testified, Dave Bukey had mentioned that she was nervous. This was most probably precipitated by seeing Sandusky brought into the courtroom in handcuffs. Even though the bond he had been picked up on another charge (unknown at this time). Sandusky waived his right to a jury trial and also refused to appear on the stand, taking his fifth amendment right. Dave was questioning Sylvia at this turn as he had two pages of prepared questions, a portion of which were based on letters that were part of the evidence against Sandusky, letters in which Sandusky claimed he had sent or would send orders in two to three days, but which in actuality were lies. Sandusky's defense rested without the trial was what to be was an incompetent. Apparently the judge believed him. The judge stated that people had definitely been cheated, but that he had a doubt whether actual mail fraud had been intended due to Sandusky having been an advertiser for years previous and also because he actually had all the comics he advertised. Oh yes, here's another goodie. Sandusky claimed that even though he advertised the comics, he didn't fill orders because he'd find when he got them out that he was too attached to the comics to part with them. So even though his ads through Cortes (whom he was able to enlist because she was his girlfriend whom he lived with for a year and a half) did nothing he claimed since then money wasn't to pay the debts he claimed. The judge acquitted Sandusky of mail fraud and no stipulation for restitution. Thus, the only alternative left open to those cheated is lawsuits which they would win as it was only the specific charge of intent to defraud that he was cleared on. Now that people have been acknowledged. Sandusky knew what he was doing. I'm sure as he's about thirty as nobody worried about debts goes to Las Vegas. We'll be interested in seeing if he shows up at any comic conventions. I really doubt that he does. I met Sandusky briefly when he showed up at last year's ChicagoCon and people there were whispering, "Sandusky's here". Why whisper it?

The June, July & August issues will serialize the long ERB western novel "The Terrible Tenderfoot", never in paperback!

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WANTED

First Priority: The Funnies #33 & #36; or at least John Carter pages from issue #33.
Tip-Top #1, 2, 3, 4, 8, 9, 12, 26, 27 & 57 Sparkler #2, 4, 8, 11, 16, 19, 25, 26, 27 & 32
Crackajack #18, 26 & 27 Comics on Parade #2-6, 8-10, 12-15, 27 & 29 Popular #38, 40 & 43
Jeep Comics, any with Tarzan except #18, 24, 25, 26, 28 & 29. (Need info on other issues...)

- TARZAN Sunday pages (full page, full color with heading strip, nice condition only.)
  1931: July 19; Oct. 11, 18, 25; Nov 8, 15, 22, 29; Dec 13, 20, 27 1938: Jan. 16, 23
  1932: Jan 3, 17, 24, 31; Mar 6, 13, 20, 27; Apr. 10, 24; May 1, 8, 15, 22, 29, June 5, 12, 19, 26; July 17, 21; Oct. 9 1934: Apr. 1, 22, 29; May 6, 13 1940: Apr. 28, Aug. 18
  1942: Feb. 22; Mar. 1, 8, 22, 29; Apr 5, 19, 26; Jul 26; Aug 2, 9; Sep 20, 27; Oct 4, 11, 18, 25; Nov. 1, 8 1944-1950: (I need many full pages, but will take following dates any size at all, if in color) 1944: Jun 18 1945: Jan 14; Nov 11; Dec 16 1947: Aug 31 and 1948: May 16, Sept. 19 (Please check your files if you will, these are the last few I need.)

- PRINCE VALIANT Sunday pages (full page, full color with heading strip, nice shape only)
  1938: Apr 16 1939: Mar 19, Dec 10 1941: Mar 9, Apr 20, Sept 7
  1940: Jan 28, Feb 11, May 19, July 21, Aug 11, Sep 29, Oct 27, Nov 3, 17 & 24
  1942: May 3, 10, 17, 24, 31, Jun 7, 28, Oct 4 1943: Mar 7, May 2, 9, 16, 23, Nov. 21
  1944: Jan 16 1945: Jan 28 (I will trade 2 for one from my duplicates, same year)

TRADE ITEMS: STRANGE ADVENTURES #1, 7, 12, 13, 14, 15, 17, 18, 24, 30, 44, 45 & 46-nice
BUCK ROGERS #2 & #3 (1941) good; 47 misc. daily strips (1930-1); 3 BLBs; 5 Fam. Funnies (#79-)
SUPERMAN: #57-61, 65, 69, mix to #99; trimmed Sun. tabs 1940s & 50s, Action #156 mix to #199

FOR SALE: (prices include postage)

ERB-dom back issues #49-69 (twenty-one colorful issues from Aug. 1971 to date!)...$7
ERB-dom #67, 68 & 69 (the Feb, Mar, Apr. 1973 issues) $1 (Some back issues have no ads)
THE HERO PULP INDEX, by Rbt. Weinberg, over 60 pages, crammed with info, mint, $4
THE WEIRD MENACE by Bob Jones, 2 pulp stories by John H. Knox, index, info, mint, $3
GHOST STORIES - Index, Essay; and Short story by Robert E. Howard, just published, new, $2
TARZAN & PELLUCIDAR FOLIO, 21 huge illustrations by Frank Frazetta, ready Apr. 28, $12
JUNGLE SCENES OF TARZAN, 25 huge illustrations by Zdenek Burian, one in color, " , $15
TARS TARKAS OF BARSOOM, large full color poster by Richard Corben, sent in tube, $1.25

TARZAN & ERB items of all kinds (books, pulps, comics, fanzines, etc.) lists in ea. ERB-dom
PRINCE VALIANT Sunday pages, 1938 thru 1971, full page, full color, $3-$2 each, send wants

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EDITOR'S NOTE:

WHAT CAN I SAY? 100 ISSUES!! NOW THEN, ABOUT OUR 200TH ISSUE..... SERIOUSLY, WHAT A WONDERFUL FEELING AND WHAT MAKES IT SO NICE IS THAT THOSE SEEM TO BE SO MANY OTHER PEOPLE SURE AS HAPPY ABOUT IT AS I AM. I CERTAINLY WANT TO THANK ALL THE MANY PEOPLE WHO TOOK TIME TO DROP US A NOTE OF CONGRATULATIONS--IT REALLY WAS APPRECIATED. AND WHAT ABOUT ALL THE PEOPLE WHO REALLY MAKE THE RRAGC WHAT IT IS--THE CONTRIBUTORS!! I'M NOT GOING TO START NAMING NAMES BUT YOU ALL KNOW WHAT A FANTASTIC AND UNSELFISH GROUP I'VE GOTTEN ABT. AN AMAZE, THOSE ARE A FEW PEOPLE AROUND WHO PREDICTED (AND HOPED FOR) THE COLLAPSE OF THE RRAGC WHEN THE BUZZ'S GUIDE HIT THE SCENE. I'M HAPPY TO SAY THAT THIS WAS NOT EVEN THE CASE, OBVIOUSLY. THE FACT IS, MOST PEOPLE AND MANY ADVERTISERS STILL THANK OF THE RRAGC AS THE "THEIR FANZINE". MOST FANS (IF LETTERS I RECEIVE ARE ANY INDICATION) STILL FEEL THE AS SECTION OF THE RRAGC IS THE FIRST PLACE TO LOOK FOR THAT SPECIAL ITEM.

AS OUR WAY OF SAYING THANKS FOR MAKING 100 ISSUES POSSIBLE WE HAVE TRIED TO MAKE THIS ISSUE ESPECIALLY GOOD. I HOPE NO ONE IS DISAPPOINTED.

Dear C.B.,

Quick, put me back on your mailing list. This will be my seventh straight eight issue sub so you can see I've been with you for quite a long time. My first issue was #50 and I've been a subscriber ever since 1969. My continuity, however, was broken with issues 91-93 because I had resubscribed a little too late and was skipped over until your print run was increased. I also managed to pick up some back issues going into the no. 30's.

Although I only buy a few comic titles at this time and no longer buy any mags thru the mails, I still subscribe to the RB-DC because it offers so much for so little. And, although I'm not that interested in pressimes & pulps, there's still more than enough in the RBCC to hold my interest. When I received my first issue I was introduced to a variety of services; ie families, tapes, nostalgia info, and much more. As fandom grew so did the RBCC and so did my interest.

I was introduced to Fandom's Who - the Texas trio, Howard E., Billy White, Norm Ross, Ray Miller, Roy Thomas, etc., etc; fanzines' ads and SFCA publications especially, and many hours of relaxation with what developed into more than just a hobby. Through want ads placed in the RBCC, I've managed to sell a portion of my collection. When I place an ad to sell the rest it will surely be in the RBCC. All I've said adds up to congratulations on your 100th issue and thank you for the many services rendered.

Larry Hay
12 Bentley Street
Dunkirk, New York 14048

Dear Sirs:

Congratulations on reaching this mark. Despite such free and low-cost address as the Mirkwood Times & the Buyer's Guide, I'm sure you will find many people must as myself quite willing to shell out more money for RB-DC, simply because it is worth the extra. It is larger than the other two combined and carries more extra features. And, it is still the first place many major advertisers, especially the art-items, think of.

RB-DC was the first fanzine I ever purchased (from an ad in Marvel comics) and I am eternally grateful to it for opening my eyes to fandom. I believe fandom and mail-order business will soon be the major graphic story telling medium in America, emerging from its decade of playing a secondary role to the "overgrounds"; things like "Pacific Stories" & many undergrounds strengthen this conviction.

Thanx for the endless hours of enjoyment your magazine has made possible.

Richard Katchett
4310 Thunderbird Drive
Chattanooga, Tenn. 37406

Dear G.B.,

Just a note to inform you of the support that is possible if RBCC readers merely include a few lines when they purchase items listed in CRITIQUE. After reading of ALOG in the RBCC, I sent for it including the info as to where I heard of this zine.

Andrew Porter gave me a call inquiring about RBCC. He asked me to slip the review and send it to him. Along with the slipping I sent the title page so perhaps he'll subscribe or advertise.

Jack Collins
916 3rd Avenue
New York City, N.Y. 10022

Dear G.B.,

You've had some great covers of late on RBCC, but Don Newton's Spy Smasher on 99 may be the best yet. Just great.

And congratulations on reaching your 100th issue. May the next 100 be even more successful for you - and for fandom!

Richard O'Brien
173 Midland Avenue
Montclair, N.J. 07042

Dear G.B.,

Congratulations on the 100th issue of the R.B.D.C. I decided to contribute a new logo to replace my old one that has been kicking around for 10 issues. I'm not sure if everyone understands the scope of effect that RBCC has on fandom, but here's cheering the subscribers of the greatest comic book fan periodical of the world. And here's looking forward to the next 100 issues.

Andy Warner
2250 S.W. 28th Street
Miami, Florida 33133

Gentlemen;

First off, "All Right" for "Critique". I was quite surprised by the letter in RBACC #98 which actually knocked the very idea of "Critique". I've found the column extremely useful myself. I'm glad that you've tried to keep the reviews as straight and objective as possible, judging things on their own merits alone, e.g. if some of The Rancmoores Palle Carotie strips are boring. It's good to see you've kept the column, even though it up because the Gazette is a worthy project and you'd like it to make money. Not that I've never had any gripes with the column. Sometimes the language has been too vague. Also, the ratings have been a bit too-hearty. Maybe you could raise your standards? Finally how about reviewing those free and S.F.C.A. products? I can't see any argument against the former; the intrinsic problem of bias with the latter could easily be circumvented by having a respected fan or two alongside the S.F.C.A. send in their reviews which would be printed uncensored. Of course, bringing in outside opinion would also relieve the necessity for doing of heating from the same two or three writers continually.

Regarding the controversy dealing Don Benedict's column, I say E.C. reprints are a great idea. It's a good way of seeing who buys E.C.s to read and enjoy, and who to cake sonny. Perhaps the reprints will be a poor investment; so are records. Are record-buyers all fools, then?

How about a small Table of Contents, telling us the page number of each main feature? It wouldn't take up more than a quarter-page, and no doubt would prove extremely useful. It's always such a nuisance having to thumb through the whole magazine to find one particular column in a back issue.

Finally, RBACC is really better than ever these days, with "Critique", "Keyhole", "Polly", the solo-fanzine and movie serials articles, as well as the always excellent "Information Center" and "Comic Collector Comments". Keep up the great work, and thanks a lot!

Christopher Welchert
6077 Ocean View Drive
Oakland, Calif. 94618

Dear G.B.,

Just want (along with renewing my subscription, of course) to let you know what a service you're doing for fandom. Though I am in such a financial position that I can afford only a small minority of the items offered in your ads (in fact, many times I get entire issues where I as unable to buy anything offered at that time), I'm glad to read these ads as it gives me a good idea of what fandom has to offer.

And, all the columns are informative, you have top-rate cover artists...an all around high-quality zine.

Actually, the thing I must thank you for the most is introducing me to fandom, about 38 years ago, when I subscribed to RBACC for my first time, in a Marvel comic. Thanks.

I'm eagerly awaiting your 100th issue (and, for that matter, your 101st, 102nd, 103rd...)

Bill Coleman
99 Ward Street
Norwalk, Conn. 06851

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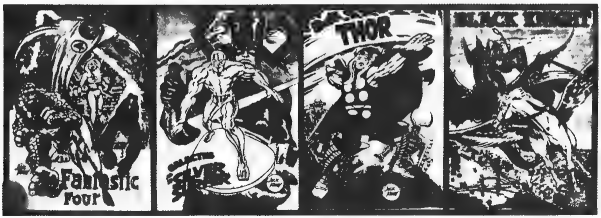

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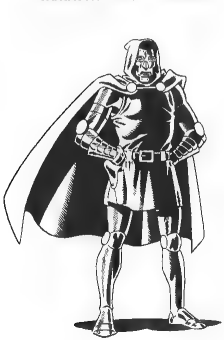

THE MARVEL COLLECTOR'S HANDBOOK No. 1 is for the serious Marvel fan only. MCH is primarily a complete and detailed checklist of every issue of FANTASTIC FOUR #1 thru #132 and the FF ANNUALS #1 thru 9. We list the cover artists, story title, number of pages of each story, the artist-inker-writer, featured villain, and anything about the story that is of particular significance. If that's the kind of info you want, this is the book you want, if not, then your $1.25 will be better spent elsewhere. We also reprinted, in MCH, some old FF art and cover repros, a 2-page centerspread by John Richardson, and a 2-page interview with Jack Kirby (from RBCC #81). MCH is 8 x 10, 20 pages, wrap around binding, printed on extra heavy stock so it will stand up to plenty of use.
For your copy send $1.25 (or $1.50 if you want it sent first class) to:
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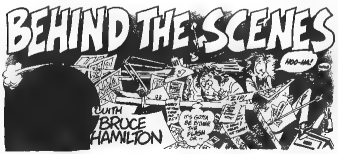

A talk with Artist-Writer-Editor JACK KIRBY

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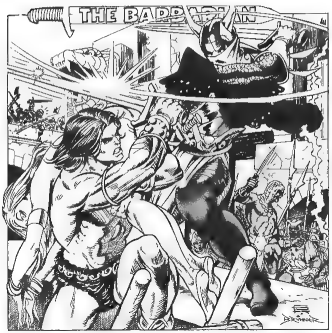
KING OF THE FANTASTIC FOUR

by JAMES VAN HISE

THE WATCHER SPEAKS



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THE COMIC REVIEW MARVEL TIMES

75¢ **NO.3**

FACE FRONT!

MARVEL TIMES #3 is now available.
Around this page are shown just a few of the features and articles contained in this 3rd issue.

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Copies of MARVEL TIMES #1 and #2 are available at $1.00 each (or $1.25 each if mailed 1st class).

GOLDEN AGE NOSOWITZ #4

Page ①

HAPPY CENTENNIAL RECO! May there be one thousand more! Cause here's what it's all about!

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Page ②

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GEMS FROM '50's #8

PAGE 20

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VOR LOVIE 1-VG, 2-VG+ (*50) 2.00	
2-VG/WM(3" tr ft) (*50) 1.50	
MEL ALLEN 1-VG, 6-VG (*50) .75	
LARRY DOBY-VG(Fawcett) (*50) 1.50	
JACKIE ROBINSON-VG(Fawcett) (*50) 1.50	
FOOTBALL THRILLS 1-VG (*51) 1.00	
JUNGLE JO 2-rain(Fox) (*50) 1.00	
EERIE 1-VG/WM(Ayers fit) (*52) .50	
BUCCANEERS 19-F/G(Grandall)(*50) 1.00	
20-(*Capt Starlog) (*50) .75	

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Mixed Grandeur	
LONG SHOT 1-VG (*47)$1.00	
.INDIAN BRAVES 1-G+ (*50) 2.50	
.INDIAN WARRIORS 1-VG (*51) 1.00	
BLAZING WEST 3-F/G (*48) 2.00	
4-VG+(*Ayers) (*49) 1.50	
WESTERN THRILLERS (Fox)	
3-G/VG(1cm)rest F/G (*48) 2.00	
7-VG/WM, 8-VG+, 11-VG+, (*48) 2.50	
13-WM, 14-VG/WM, 16-WM (*49) 2.00	
GENE AUTRY	
81-F/G(complete; (*45) 2.50	
14-s+, 15-VG/WM(sm pc ft) (*48) 1.75	
20-VG, 21-VG+, 22-VG/WM(1cm- wear) 2.00	
23-(1cm-ft bk), 24-M, 25-VG 2.00	
27-VG/WM, 28-WM 2.00	
FOY MODERN MAMOTH O COMICS	
47-VG(1" tr ft) (*49) 1.50	
LONE RANGER 2-G/VG(4 sm pc tp) (*48) 2.00	
4-VG/VG (*48) 2.00	
5-VG(1" scuff ft) (*48) 1.50	
10-VG/VG, 20-VG+ (*48) 2.00	
23-VG/VG, 24-G/WM, 29-VG+ 2.50	
30-VG/WM (*48) 2.00	
(*all above r '40's reprints)	
35-VG+, 41-VG+ (*48) 1.25	
42-VG (*48) 1.00	
43-VG(4o2$2(81-F/G) (*50) 1.25	
2-WM 1.50	
3-VG/WM, 10-G, 13-VG 1.00	
21-G, 22-VG+, 25-VG/VG, 37-G/VG .75	
DR WEST 2-G/VG(2 222-VG+) (*49) 1.00	
BUCK JONES 299-VG (*50) 2.00	
RED RYDER 1-VG/WM(rest F&B) (*50) 1.00	
55-Fair .50	
56-WM(sm pc ft), 57-VG (*48) 1.50	
58-G/VG, 62-VG, 70-VG/WM 1.50	
86-VG, 135-WM .50	
148-G/VG .50	
TEXAS RANGERS 20-VG/WM (*58) .75	
160-s/VG(1" tr bk)(*Toth) .50	
LITTLE BEAVER 211-WM (*48) 2.75	
270-VG .75	
*Big Brooke	
LONE RANGER WESTERN TREASURY	
1-VG+, 2-VG+ (*54) 2.50	
TRUE BROOKE HORSES 1-VG (*54) 1.75	
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DAILY GROCERY 1-G+(*100 pp)(*55) .75	

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75-WM (*54) .75	
128-WM(*Mission Horror) (*58) 1.25	
.WORLD WILL END-24-(1 pg miss) .75	
FORBIDDEN WORLDS	
1-VG/WM(*Williamson) (*59) .75	
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1-VG/WM(*Williamson) (*56) 1.25	
MYSTERIES OF UNEXPLORED WORLDS	
1-VG/WM(*Williamson) (*56) 1.00	
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(*all Kirby + cvr) (*58) .75	
MYSTERY TALES 46-WM (*56)	
(*Williamson) sci-fi story 2.00	
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BLACKHAWK 107-WM, 108-G/VG(*1957) 1.50	
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37-VG (*54) .75	
.TOMMY OLSEN 26-VG, 36-VG/WM (*57) .75	
JIMMY OLSEN 1-VG/WM(*Kirby) (*54) 2.00	
68-VG (*54) 1.25	
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3-VG+, 4-VG (*50) 1.50	
ROY CAMPANELLA-VG(Fawcett)(*50) 1.50	
ROY CAMPANELLA-VG(Fawcett)(*50) 1.50	
BATTLE 1-VG/WM(*Kirby) (*51) 2.00	
BATTLE 1-about G(*Atlas)(*51) 1.50	
BATTLE 2-VG/WM(Severin) (*52) 1.50	
.APPLING MYSTERIES 1-VG/VG(*54) .75	
CAPT MARVEL 109-F/G (*50) 1.00	
*All Pictured Above	

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Mixed Grandeur	
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.INDIAN BRAVES 1-G+ (*50) 2.50	
.INDIAN WARRIORS 1-VG (*51) 1.00	
BLAZING WEST 3-F/G (*48) 2.00	
4-VG+(*Ayers) (*49) 1.50	
WESTERN THRILLERS (Fox)	
3-G/VG(1cm)rest F/G (*48) 2.00	
7-VG/WM, 8-VG+, 11-VG+, (*48) 2.50	
13-WM, 14-VG/WM, 16-WM (*49) 2.00	
GENE AUTRY	
81-F/G(complete; (*45) 2.50	
14-s+, 15-VG/WM(sm pc ft) (*48) 1.75	
20-VG, 21-VG+, 22-VG/WM(1cm- wear) 2.00	
23-(1cm-ft bk), 24-M, 25-VG 2.00	
27-VG/WM, 28-WM 2.00	
FOY MODERN MAMOTH O COMICS	
47-VG(1" tr ft) (*49) 1.50	
LONE RANGER 2-G/VG(4 sm pc tp) (*48) 2.00	
4-VG/VG (*48) 2.00	
5-VG(1" scuff ft) (*48) 1.50	
10-VG/VG, 20-VG+ (*48) 2.00	
23-VG/VG, 24-G/WM, 29-VG+ 2.50	
30-VG/WM (*48) 2.00	
(*all above r '40's reprints)	
35-VG+, 41-VG+ (*48) 1.25	
42-VG (*48) 1.00	
43-VG(4o2$2(81-F/G) (*50) 1.25	
2-WM 1.50	
3-VG/WM, 10-G, 13-VG 1.00	
21-G, 22-VG+, 25-VG/VG, 37-G/VG .75	
DR WEST 2-G/VG(2 222-VG+) (*49) 1.00	
BUCK JONES 299-VG (*50) 2.00	
RED RYDER 1-VG/WM(rest F&B) (*50) 1.00	
55-Fair .50	
56-WM(sm pc ft), 57-VG (*48) 1.50	
58-G/VG, 62-VG, 70-VG/WM 1.50	
86-VG, 135-WM .50	
148-G/VG .50	
TEXAS RANGERS 20-VG/WM (*58) .75	
160-s/VG(1" tr bk)(*Toth) .50	
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270-VG .75	
*Big Brooke	
LONE RANGER WESTERN TREASURY	
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TRUE BROOKE HORSES 1-VG (*54) 1.75	
WESTERN ROUNDUP(*85 pgs)(Rogers,etc.)	
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1-cm pc-rest Large pc last pg;	
rest F/G) (*47) 1.50	
2-1cm pc)rest F/G (*48) 2.00	
7-VG/WM, 8-VG+, 11-VG+, (*48) 2.50	
13-WM, 14-VG/WM, 16-WM (*49) 2.00	
GENE AUTRY	
81-F/G(complete; (*45) 2.50	
14-s+, 15-VG/WM(sm pc ft) (*48) 1.75	
20-VG, 21-VG+, 22-VG/WM(1cm- wear) 2.00	
23-(1cm-ft bk), 24-M, 25-VG 2.00	
27-VG/WM, 28-WM 2.00	
FOY MODERN MAMOTH O COMICS	
47-VG(1" tr ft) (*49) 1.50	
LONE RANGER 2-G/VG(4 sm pc tp) (*48) 2.00	
4-VG/VG (*48) 2.00	
5-VG(1" scuff ft) (*48) 1.50	
10-VG/VG, 20-VG+ (*48) 2.00	
23-VG/VG, 24-G/WM, 29-VG+ 2.50	
30-VG/WM (*48) 2.00	
(*all above r '40's reprints)	
35-VG+, 41-VG+ (*48) 1.25	
42-VG (*48) 1.00	
43-VG(4o2$2(81-F/G) (*50) 1.25	
2-WM 1.50	
3-VG/WM, 10-G, 13-VG 1.00	
21-G, 22-VG+, 25-VG/VG, 37-G/VG .75	
DR WEST 2-G/VG(2 222-VG+) (*49) 1.00	
BUCK JONES 299-VG (*50) 2.00	
RED RYDER 1-VG/WM(rest F&B) (*50) 1.00	
55-Fair .50	
56-WM(sm pc ft), 57-VG (*48) 1.50	
58-G/VG, 62-VG, 70-VG/WM 1.50	
86-VG, 135-WM .50	
148-G/VG .50	
TEXAS RANGERS 20-VG/WM (*58) .75	
160-s/VG(1" tr bk)(*Toth) .50	
LITTLE BEAVER 211-WM (*48) 2.75	
270-VG .75	
*Big Brooke	
LONE RANGER WESTERN TREASURY	
1-VG+, 2-VG+ (*54) 2.50	
TRUE BROOKE HORSES 1-VG (*54) 1.75	
WESTERN ROUNDUP(*85 pgs)(Rogers,etc.)	
12, 15, 18, 19-all s+ (*54) 1.00	
24-WM .50	
DAILY GROCERY 1-G+(*100 pp)(*55) .75	

Mixed Grandeur
LONG SHOT 1-VG (*50)$2.50
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.INDIAN WARRIORS 1-VG (*51) 1.00
BLAZING WEST 3-F/G (*48) 2.00
4-VG+(*Ayers) (*49) 1.50
WESTERN THRILLERS (Fox)
3-G/VG(1cm)rest F/G (*48) 2.00
7-VG/WM, 8-VG+, 11-VG+, (*48) 2.50
13-WM, 14-VG/WM, 16-WM (*49) 2.00
GENE AUTRY
81-F/G(complete; (*45) 2.50
14-s+, 15-VG/WM(sm pc ft) (*48) 1.75
20-VG, 21-VG+, 22-VG/WM(1cm- wear) 2.00
23-(1cm-ft bk), 24-M, 25-VG 2.00
27-VG/WM, 28-WM 2.00
FOY MODERN MAMOTH O COMICS
47-VG(1" tr ft) (*49) 1.50
LONE RANGER 2-G/VG(4 sm pc tp) (*48) 2.00
4-VG/VG (*48) 2.00
5-VG(1" scuff ft) (*48) 1.50
10-VG/VG, 20-VG+ (*48) 2.00
23-VG/VG, 24-G/WM, 29-VG+ 2.50
30-VG/WM (*48) 2.00
(*all above r '40's reprints)
35-VG+, 41-VG+ (*48) 1.25
42-VG (*48) 1.00
43-VG(4o2$2(81-F/G) (*50) 1.25
2-WM 1.50
3-VG/WM, 10-G, 13-VG 1.00
21-G, 22-VG+, 25-VG/VG, 37-G/VG .75
DR WEST 2-G/VG(2 222-VG+) (*49) 1.00
BUCK JONES 299-VG (*50) 2.00
RED RYDER 1-VG/WM(rest F&B) (*50) 1.00
55-Fair .50
56-WM(sm pc ft), 57-VG (*48) 1.50
58-G/VG, 62-VG, 70-VG/WM 1.50
86-VG, 135-WM .50
148-G/VG .50
TEXAS RANGERS 20-VG/WM (*58) .75
160-s/VG(1" tr bk)(*Toth) .50
LITTLE BEAVER 211-WM (*48) 2.75
270-VG .75
*Big Brooke
LONE RANGER WESTERN TREASURY
1-VG+, 2-VG+ (*54) 2.50
TRUE BROOKE HORSES 1-VG (*54) 1.75
WESTERN ROUNDUP(*85 pgs)(Rogers,etc.)
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24-WM .50
DAILY GROCERY 1-G+(*100 pp)(*55) .75

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Mixed Grandeur
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.INDIAN BRAVES 1-G+ (*50) 2.50
.INDIAN WARRIORS 1-VG (*51) 1.00
BLAZING WEST 3-F/G (*48) 2.00
4-VG+(*Ayers) (*49) 1.50
WESTERN THRILLERS (Fox)
3-G/VG(1cm)rest F/G (*48) 2.00
7-VG/WM, 8-VG+, 11-VG+, (*48) 2.50
13-WM, 14-VG/WM, 16-WM (*49) 2.00
GENE AUTRY
81-F/G(complete; (*45) 2.50
14-s+, 15-VG/WM(sm pc ft) (*48) 1.75
20-VG, 21-VG+, 22-VG/WM(1cm- wear) 2.00
23-(1cm-ft bk), 24-M, 25-VG 2.00
27-VG/WM, 28-WM 2.00
FOY MODERN MAMOTH O COMICS
47-VG(1" tr ft) (*49) 1.50
LONE RANGER 2-G/VG(4 sm pc tp) (*48) 2.00
4-VG/VG (*48) 2.00
5-VG(1" scuff ft) (*48) 1.50
10-VG/VG, 20-VG+ (*48) 2.00
23-VG/VG, 24-G/WM, 29-VG+ 2.50
30-VG/WM (*48) 2.00
(*all above r '40's reprints)
35-VG+, 41-VG+ (*48) 1.25
42-VG (*48) 1.00
43-VG(4o2$2(81-F/G) (*50) 1.25
2-WM 1.50
3-VG/WM, 10-G, 13-VG 1.00
21-G, 22-VG+, 25-VG/VG, 37-G/VG .75
DR WEST 2-G/VG(2 222-VG+) (*49) 1.00
BUCK JONES 299-VG (*50) 2.00
RED RYDER 1-VG/WM(rest F&B) (*50) 1.00
55-Fair .50
56-WM(sm pc ft), 57-VG (*48) 1.50
58-G/VG, 62-VG, 70-VG/WM 1.50
86-VG, 135-WM .50
148-G/VG .50
TEXAS RANGERS 20-VG/WM (*58) .75
160-s/VG(1" tr bk)(*Toth) .50
LITTLE BEAVER 211-WM (*48) 2.75
270-VG .75
*Big Brooke
LONE RANGER WESTERN TREASURY
1-VG+, 2-VG+ (*54) 2.50
TRUE BROOKE HORSES 1-VG (*54) 1.75
WESTERN ROUNDUP(*85 pgs)(Rogers,etc.)
12, 15, 18, 19-all s+ (*54) 1.00
24-WM .50
DAILY GROCERY 1-G+(*100 pp)(*55) .75

Dell General
HOT ROCKERS
144-VG, 153-VG (*47)$1.00
160-G/2(Complete) 1.00
166-(*sofa)-rest G 1.00
1-cm pc-rest Large pc last pg;
rest F/G) (*47) 1.50
2-1cm pc)rest F/G (*48) 2.00
7-VG/WM, 8-VG+, 11-VG+, (*48) 2.50
13-WM, 14-VG/WM, 16-WM (*49) 2.00
GENE AUTRY
81-F/G(complete; (*45) 2.50
14-s+, 15-VG/WM(sm pc ft) (*48) 1.75
20-VG, 21-VG+, 22-VG/WM(1cm- wear) 2.00
23-(1cm-ft bk), 24-M, 25-VG 2.00
27-VG/WM, 28-WM 2.00
FOY MODERN MAMOTH O COMICS
47-VG(1" tr ft) (*49) 1.50
LONE RANGER 2-G/VG(4 sm pc tp) (*48) 2.00
4-VG/VG (*48) 2.00
5-VG(1" scuff ft) (*48) 1.50
10-VG/VG, 20-VG+ (*48) 2.00
23-VG/VG, 24-G/WM, 29-VG+ 2.50
30-VG/WM (*48) 2.00
(*all above r '40's reprints)
35-VG+, 41-VG+ (*48) 1.25
42-VG (*48) 1.00
43-VG(4o2$2(81-F/G) (*50) 1.25
2-WM 1.50
3-VG/WM, 10-G, 13-VG 1.00
21-G, 22-VG+, 25-VG/VG, 37-G/VG .75
DR WEST 2-G/VG(2 222-VG+) (*49) 1.00
BUCK JONES 299-VG (*50) 2.00
RED RYDER 1-VG/WM(rest F&B) (*50) 1.00
55-Fair .50
56-WM(sm pc ft), 57-VG (*48) 1.50
58-G/VG, 62-VG, 70-VG/WM 1.50
86-VG, 135-WM .50
148-G/VG .50
TEXAS RANGERS 20-VG/WM (*58) .75
160-s/VG(1" tr bk)(*Toth) .50
LITTLE BEAVER 211-WM (*48) 2.75
270-VG .75
*Big Brooke
LONE RANGER WESTERN TREASURY
1-VG+, 2-VG+ (*54) 2.50
TRUE BROOKE HORSES 1-VG (*54) 1.75
WESTERN ROUNDUP(*85 pgs)(Rogers,etc.)
12, 15, 18, 19-all s+ (*54) 1.00
24-WM .50
DAILY GROCERY 1-G+(*100 pp)(*55) .75

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KOENIG ON STAR TREK

BY WALTER KOENIG

I have decided to approach this piece in a kind of stream of consciousness style. I figure that way my feelings will register on more of a gut level and consequently provide for a more incisive personal record (I think I just said something). What we're talking about of course is 'Star Trek and what it has meant to me' or 'the most unforgetable ego trip I have ever known.' No question about it, the most significant thing about S.T. for me was the public reaction to the character I played. All of a sudden there were 650 letters a week, my picture in dozens of magazines (with accompanying articles like 'The Horrible Tragedy of Creovy Walter Koenig and His Malformed Small Intestine') and instant recognition on the street. To fully appreciate how novel and inappropriate it all seemed, put yourself in my shoes. It shouldn't be hard. I'm the guy, remember, who collects Big Little Books, Pep pins and old bubble gum cards - not a hell of a lot different from you.

In the beginning I found the public response down right embarrassing (In the first months I used to slink away from autograph seekers), but after awhile I grew to enjoy the recognition. In my own defense I must say I don't think I ever got 'hooked' on it. In that I mean I always maintained a healthy perspective about instant stardom and instant anonymity: today's rising young star is tomorrow's 'Walter who?' also, of course, it was the popularity of the show itself that was largely responsible for my personal success - even the multiple monthly fan mail. All the same, I dug the idea that several million people knew who I was. Pretty heady stuff!

Wait', you say, 'what about art, the exploration of the creative process, what's wrong for god sakes, MONEY!?' Well, as far as my search for art and creative expression, there weren't a hell of a lot of opportunities in that area. I mean you can do just so much with 'Yeoman Rand, Captain.' There were meatier roles of course, particularly in my first year (the show's second) but regretably I don't think I ever really did them justice. I was on a show for the 'what' is the question, which means I could have been dropped at any time, and the weight of that knowledge spilled over onto the sound stage. I was tense a lot. I can't think of one show, in fact, in which I gave a really satisfactory performance. As for money - to be sure I made more bread than I ever had before or since, but it was still less than an intelligent job by any way, money has never been a major preoccupation with me and would not have been of consuming interest in any circumstance.

> Which reminds me: I wish comic dealers would stop sounding like used car salesmen: 'These are beauties' 'Get 'em while they last', 'Fantastic sale', 'Absolutely rare' BULLSHIT?!!

About now is a good time to talk about my fellow workers. To be perfectly honest, I probably won't be, but it is to my following that is true as I know it but is also probably edited in fairness to those who don't have the magazine space to fight back.

George Takei was always of good cheer. You never had the feeling that a particular role or even the whole business of acting was a life and death situation for him. Don't you hate people like that? One of the reasons for his good balance is the diversification of his interests - he is active in politics, activist (he was a California delegate to the Democratic National Convention), a successful businessman and a community leader.

Nichelle Nichols is a very classy lady indeed, very hip, very together and very strong willed. She has the style to be as tough as nails and still come off very sexy and very feminine. Aside from a few black-white discussions, I never got to know Nichelle well and it would be presumptuous to elaborate on a personality I always suspected was mostly beneath the surface.

I've always felt that Jimmy Doohan was underated as an actor. It's just a hunch, but I get the feeling that in the right part he could be positively brilliant. He's also a very clever craftsman. He makes really sensational hand carved chairs, tables, etc, as a hobby. Along with Bill Shatner he was the most 'actor' oriented member of our group. It was Jimmy, I'm sure, who believed right up until the last - even after everyone else had given up - that the show would miraculously be picked up for a fourth year. Now doesn't that sound like an actor?

Deforest Kelley is one of a vanishing breed, a man of genuine warmth and sincerity. He was the only person I ever heard compliment another actor on his performance. Our relationship never extended beyond set except for one time during the filming of the last episode when we were given an uncommon three hour break. We decided to use the time to do some shopping. We began talking about ourselves, about the things we've done, about the way we feel and after awhile there was a rapport and a seldom experienced sense of communion. It was a nice feeling.

Leonard Nimoy is a very bright, very articulate, very involved human being. In many ways I concede Lenny a full measure of respect. Like George, his interests extend beyond acting into the socio-political arena. Furthermore, he produced a documentary film in Chicago (S.T. & M.I. A.D.) and his new contract at Universal calls for him to direct shows as well as act. On our set he was occasionally distant and a trifle aloof. I don't say I always appreciated this posture - it made me feel defensive and therefore a little angry. I seldom had the feeling that he was really enjoying himself and was quite surprised to recently learn that he considered Star Trek the most enjoyable thing he had done as an actor. I guess all it means is that I'm not a very reliable analyst or that Leonard Nimoy is a complex personality. I've spoken to him a couple of times since the show closed down and on each occasion found him to be inordinately helpful.

Bill Shatner is a pro in many senses of the word. Whatever the backstage tensions may have purported to have taken place, he was the one guy who did most to make the set fun and pressureless. Bill is also a hell of an actor. It is a credit to his technique that he could perform pages of dialogue after only memorized minutes before the cameras rolled and do it with authority and a measure of depth - no mean feat, believe me. He also has a tremendously strong sense for comic timing. There are an awful lot of 'leading man' actors who could have played the love scenes and the daring-do, but the quality of projecting humor is a very special talent. One curiosity: Bill's closest friends on the set were not the other actors but the stuntmen. Of all the regulars on the series it is a four to one bet that Bill Shatner will be the one most likely to pop up again and again on the old tv screen.

So much for my impulse at capsulized character assasination.

One of the things you sometimes forget as an actor is not to begin a scene too 'down' if things are going to get worse as the action progresses. If you do this you have no place to go with that in mind it is safe to say that morale during the last season was pretty steady. We came back with foreboding and general pessimism and right up until the end we played the same mood - Monday or Friday nights after it seemed that we had Monday nights on the schedule locked up was the most specific cause for depression. In my case it was everything. I had had a long talk with Gene Roddenberry prior to the third season and came away feeling very good about his attitude, the longevity of the series and particularly the character of Chekov. Then they dropped the bomb and we were switched to no man's wasteland. So much for Chekov. On monday at seven thirty he could be cocky, impetuous, girl chasing and irrever-

ent for the bubble gum set. At ten o'clock on Fridays he faded into the woodwork. The bubble gum set is either beddy bye by ten o'clock or on a Friday night is out screwing around somewhere. I remember getting the news of the time switch and knowing instinctively by the pervasive feeling of nausea in the pit of my tummy that the ball game was not only over, it wasn't ever even going to be played. Gene, of course, had his own problems. The network had promised him one thing and then turned around and pulled a quickie. He felt deceived and it showed in his withdrawel from the active participation he had planned. Thus began the third and last year and thus it ended.

The new producer was a man who had seen front line action in three wars, suffered numerous severly debilitating injuries, lost all his money supporting humanitarian causes and had to endure unspeakable personal tragedy. Now, I don't know if any of this is true for a fact but it is one possible explanation for a behavior pattern that at my most generous could only be described as 'lacking in sensitivity'. I think I'll leave it at that.

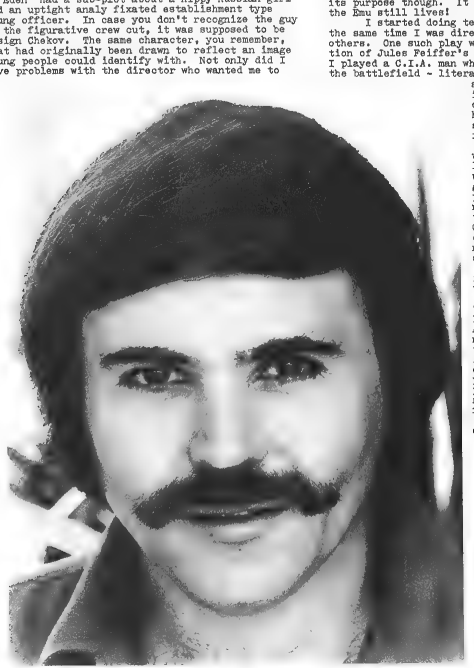
My personal low point came with one of the episodes in which I played my biggest part. "The Way To Eden" had a sub-plot about a hippy Russian girl and an uptight analy fixated establishment type young officer. In case you don't recognize the guy in the figurative crew cut, it was supposed to be Ensign Chekov. The same character, you remember, that had originally been drawn to reflect an image young people could identify with. Not only did I have problems with the director who wanted me to block my big scene myself and then shoot it without a rehearsal, but the character being written this way was an unmistakable scream in the night that somebody somewhere had stopped caring about the quality of the show (The fans picked up on this long before I did). When Dorothy Fontana was story editor and Gene Roddenberry and Gene Coon were running the show, things like this could never have happened. It was about then I realized that the seeping water was past my kneecaps. There was one last gesture of grace from Gene before I went permanently back on unemployment insurance. He called each of us at home to thank us for our participation on Star Trek and to inform us personally that Star Trek had been cancelled. I figure that was class.

Since S.T.(The article gets a lot shorter from here on out.) I spent the whole year of 1969 sitting at home. Not one interview, not one job. To keep myself from strangling my wife, the Avon lads and my neighbor's Emu, I decided to write a novel. Believe it or not I did it. Even sent it to two publishers.. got back two very polite rejections. Immediately thereafter I buried the manuscript in a box along with my teething ring, modeling clay and a course in transendental Meditation. I guess the novel served its purpose though. It got me through the year and the Emu still lives!

I started doing television again in 1970. At the same time I was directing plays and appearing in others. One such play was a very successful production of Jules Feiffer's 'White House Murder Case'. I played a C.I.A. man who starts disintegrating on the battlefield - literally begins falling apart - and ends up - how do you say in this country? - with his own disembodied pecker in his hand. I guess you've got to see the play to think it's funny.

All the while I've been writing screenplays and at last I have apparently come up with one that is, by the general consensus, worthy of production. At this moment my new literary agent is out trying to sell it...I hope. Oh yes, I am also teaching a course in Expressive Techniques to graduate Psychology students.

So there you are. The only instant recognition I get these days is from my son (every time he sees me he says "Hi, Fred Flintstone.") but I'm still in there pitching. And who knows, maybe after many years of study, my nose to the grindstone, truly learning my craft, maybe then with decades of dedication and personal sacrifice behind me, perhaps, if I have at last really proven myself, I will finally and ultimately.....
...complete my Big Little Book collection.



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V.4B- MURDER BY EXPRESS "RETURN TRIP"
THE WHISTLER "7? STEPS TO MURDER"
CRIME CLUB "DEATH AT 7:10"
WHAT EVER BECAME OF CASEY, CRIME PHOTOGRAPHER

V.5B- SHERLOCK HOLMES "SIGN OF FOUR" complete

V.6B- FRED ALLEN 1/20/46
FRED ALLEN 11/28/46
GREAT GILDERSLEEVE "SUGGESTION BOX"
KRAFT MUSIC HALL 3030/47

V.7B- BING CROSBY SHOW 3.14/47
GREAT GILDERSLEEVE "GILDY RUNS FOR MAYOR"
FIBBER MCGEE & MOLLY 6/43
CHARLIE MCCARTHY 1/17/46

V.8B- RICHARD DIAMOND "ICE PICK MURDER"
LEGEND OF AL JOLSON 1/20/46
MAY KNIGHT 12/6/46
OUR MISS BROOKS "THE TRAILER"

V.9B- THEATRE FIVE "YOUR TIME IS UP"
THE LONE RANGER "SCAR BASCOMB GANG"
GREEN HORNET "UNEXPECTED MEETING"
GREEN HORNET "STUFFED PANDA"

V.10B THEATRE FIVE "MY OTHER SELF"
THE SHADOW "HOUSE OF HORROR"
THE GREEN HORNET "BAIT FOR A TWO TIMER"
THE LONE RANGER "TOM LAYTON RETURNS"

V.11B THE HONEYMOONERS (TV, 2 EPISODES, ORIG. CAST)
"RALPH & ED TELL THEIR WIVES THEY CAN'T GO FISHING," "RALPH GETS A SAFE DRIVING AWARD"
COLT .45 "DECOY" (TV)
SHADOW "DEATH PROWLS AT NIGHT"

V.12B THE HONEYMOONERS (TV, 3 EPISODES, ORIGINAL CAST)
"RALPH CALLS ALICE'S MOTHER A BLABBERMOUTH & ALICE LEAVES HOME," "RALPH GOES BOWLING & HURTS HIS BACK," "THE KRAMDENS GET A PHONE".
THEATRE X "THE DEAD WON'T DIE"

V.13B THE ADVENTURES OF SHERLOCK HOLMES (MOVIE SOUNDTRACK)
FAMILY THEATRE "BEAUTY & BRAINS"

V.14B STRAIGHT ARROW "FAST RUNNER" (LAST ½ SHOW)
JACK ARMSTRONG "WATER SPOUTS"
GENE AUTRY MELODY RANCH "X MAS SHOW
THE SHADOW "HOUSE THAT DEATH BUILT"
THE SHADOW "STAKE OUT"

V.15B STRAIGHT ARROW "WHITE COMANCHE"
CAPT MIDNIGHT " May 1947
CAPT MIDNIGHT 1/10/49
TOM MIX "MYSTERY OF HURRICANE HORSE"
DICK TRACY 9/16/46
DICK TRACY 9/13/46
OMAR, WIZARD OF PERSIA 1935

V.16B BLUE BEETLE "A NECKLACE IS STOLEN"
BLUE BEETLE "BLACKMAIL"
GREEN HORNET "HIGHWAY ROBBERY"
THE BLACK HOOD Aug. 30,1942
MANDRAKE THE MAGICIAN , 1st show
SUPERMAN, Mar. 20,1945
SUPERMAN, Mar. 21,1945

V.17B GANGBUSTERS "CASE OF THE WOLVERINE"
X MINUS ONE "MERCHANT OF VENUS"
MAYOR OF TOWN July 1946
CHARLIE MCCARTHY Sept. 21, 1941

V.18B MOLLE MYSTERY THEATRE Mar. 29, 1946
HERMIT'S CAVE "GYPSY'S CURSE"
I LOVE A MYSTERY "BURY YOUR DEAD, ARIZONA"
TARZAN 1st show

V.19B DANGER WITH GRAINGER "COMIC ARTIST"
GANGBUSTERS "MAD DOGS OF CRIME"
JOHNNY DOLLAR "AWKARD GUN MATTER"
ELLSERY QUEEN "ARMCHAIR DETECTIVE"

V.20B AL JOLSON "GUEST STAR"
MGF MANHUAN
QUITE PLEASE "TWING ON THE POURABLE BOARD"
MY FRIEND IRMA "SEEING A GHOST"
SCARLET PIMPERNEL

V.21B MERCURY THEATRE "WAR OF THE WORLDS" (ORIGINAL BROADCAST)
TOM MIX "MYSTERY OF MAGIC MESA"
X MINUS ONE "FIRST CONTACT"

V.22B FIRST NIGHTER "LETS GO ROUND AGAIN"
BLONDIE "DAGWOOD DREAMS"
BEULAH "BEULAH HAS A SEAT WITH BILL"
FRED ALLEN 3/23/47
ALDRICH FAMILY "STOLEN BYCICLE"

V.23B ALDRICH FAMILY "PHONE MIX UP"
FIBBER & MOLLY "BIRTHDAY PANTHY FOR DOC GAMBLE"
X MINUS ONE "$1,000 A PLATE"
SUSPENSE "BACK FOR CHRISTMAS"

V.24B THE WHISTLER "SPELL IN GREEN"
THE SHADOW "THE SHADOW CHALLENGES"
THE SHADOW "GUEST OF DEATH"
SUSPENSE "CAVE OF ALI BABA"

V.25B HAVE GUN WILL TRAVEL "ADAM FOLEY"
PHIL HARRIS, ALICE FAYE SHOW "XMAS SHOW"
HARRY LIME "IN BUDAPEST"
THE LONE RANGER "FLAMING ARROW"

V.26B CISCO KID "SHOWDOWN AT QUICKSAND BEND"
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LIFE OF RILEY "JR. GETS LEGURED"
MEET CORLIS ARCHER "DEXTER'S INSURANCE"
SUSPENSE "THE GREAT TRAIN ROBBERY"
THE UNEXPECTED "HANDLE WITH CARE"

V.28B HARDY FAMILY "HARDY'S BECOME ROYALTY"
MY FAVORITE HUSBAND "VALENTINE DAY"
PHILO VANCE "THE GIRL WHO CAME BACK"
MURDER CLINIC "TRAGEDY OF MARSDEN MANOR"

V.29B HAUNTING HOUR "OUT OF THE NIGHT"
CASEY, CRIME PHOTOGRAPHER "CLUE IN THE CLOUDS"
SECRETS OF SCOTLAND YARD "5 POLICE ARE SHOT"
MATT SLADE "THE AVERAGE HEIR"

V.30B ADV. OF FRANK RACE "VANISHING PRESIDENT"
HAUNTING HOUR "CASE OF THE LONESOME CORPSE"
BLACK MUSEUM "THE SENTRY CASE"
MYSTERY THEATRE "DEATH TALKS OUT OF TURN"

V.31B THE LONE RANGER "FT. STANLEY"
THE SHADOW "TRAFFIC IN DEATH"
THE SHADOW "DEATH COILS TO STRIKE"
THE SHADOW "BONES OF THE DRAGON"

V.32B GREAT GILDERSLEEVE "KATHRYN'S BOATING DATE"
TOM MIX "CASE OF THE VANISHING VILLAGE"
SUSPENSE "THE 13th SOUND"
CISCO KID "CISCO'S SISTER"

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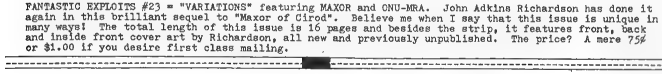

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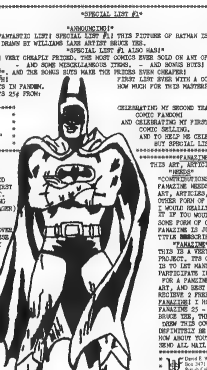

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Iron Man: 27, 11, 1.

Hulk: 135, 132, 127, 105, 101.

Fantastic Four: 102, 90, 86, 79, 78, 76, 74, 71, 66, 59, 58, 57, 57, 56, 54, 53, 52, 50, 49, 48, 47, 46, 45, 44, 43, 41, 39, 38, 37, 36, 34, 32, 31, 29.

Avengers: 72, 67, 57, 53, 34, 33, 32, 31, 30, 29, 28, 27, 24, 23, 18, 17, 5.

Astonishing Tales: 3.

Hulk Special: 3.

Captain Marvel: 7.

Journey Into Mystery/Thor: 189, 184, 169, 164, 160, 156, 153, 152, 145, 143, 136, 135, 134, 133, 132, 130, 129, 128, 127, 125, 124, 122, 120, 117, 117, 116, 114, 110, 104, 102.

Bob Merkhem 210 State St., Bowling Green, Ohio 43402 Phone (419) 352-5918
I have tried to adhere to the standards of the Overstreet Price Guide for establishing condition of the books listed below: Mint (M), Fine (FN), Very Good (VG), Good (no symbol used - all books are Good unless otherwise indicated), and Fair (FR). I will pay all postage on purchases over $10 and checks above $10 (otherwise include enough for postage and insurance). All checks must clear my bank - this usually takes a lot of time. It is preferable to send money order - this would speed up matters for you considerably.
No orders under $5 acceptable.
All prices are per book unless otherwise indicated.

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Buck Rogers N (Ed April reprint of the first 98 daily strips from 1929. $15.

3M, 4M $40 5M 66

Famous Funnies 59 (FR) $6; 80 $6; 82 (VG-FN) $8; 84 (VG) $7; 85 (VG) $7; 90 (VG-FN) 19; 96, 97 (all VG-FN) $7ea; 101FN $6ea; 103, 104 $6; 110, 112, 116 (all Good-VG) $4ea; 111FN, 115FN $4.50ea; 118FN, 119FN $4ea; 121, 123, 125, 129 $3ea; 122, 126, 127 (all VG) $3.50ea; 130-136, 138-140, 142, 144, 145, 147, 148, 150, 151, 153, 154, 156-158, 160, 161, 163, 164, 167-169, 171, 172, 174, 175, 177, 178, 180, 181, 183, 184, 186, 187, 189, 190 (all VG) $2.50ea; 141, 143, 146, 149, 152, 155, 159, 162, 165, 166, 170, 173, 176, 179, 182, 185, 188, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217 $2ea.

Mike Nolan Indexes: Timely, MLJ, Hedor $50
J Sally Collectors Guide $4 (FN-M)
J Sally The Fanzine Yearbook '74 $4
Overstreet Price Guide $4 (FN) Mentalia Comics #1M $2
Rocket Blast-Comicollector #4 $4, #6 -98 Superman From 30s to 70s M $6
Asterix and Clivestone M $ 5 Cobwebs Cases of Celebrated Mich Tissy M $6
Comic by Daniels (Art) $6

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Buck Rogers (All of these BR Sunday pages are in full color in good or better condition. Most are in VG to FN condition.)
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1951-1952 16 pages as lot for $20.
1957 51 pages as lot for $41.
1958 41 pages as lot for $31.

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Hit Comics #39 (Kid Eternity)	4.00
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Buck Rogers #1 (Gold Key)	1.50
Superman #99 fr-vg	1.25
Detective #212 fr-vg	1.00

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Batman #53 g	2.00)	or all for
Batman #49 fr-g	2.00)	$5.00
Marvel Mystery #87 fn	2.50	
Comic Cavalcade #14 (Green Lantern, Flash, etc.)	5.00)	or both for
Comic Cavalcade #16	5.00)	$8.50
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Samson #14	1.50)	or all for
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Excellent condition in original box.
With 12 films, all in boxes.

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Whiz #1, Action #1, Superman #1, Batman #1.

AMERICA'S OLDEST AND FINEST ADZINE!

THE ROCKET'S BLAST COMICOLLECTOR

NO. 100

An index to ---

the S.F.C.A.

S.CIENCE F.ICTION C.OMICS ASSOCIATION

by Larry Bigman!!

By the time that DC's Mystery in Space #72 (December, 1962) rolled around, Julius Schwartz, the then-editor of the comic, had already instituted a letters page. In this issue there appeared a letter of interest, the text of which follows:

> Dear Editor: I have been an MIS fan now for about five years. It was a great book even before Adam Strange appeared in it but now that he appears regularly in each issue, it's even better. I wonder how you keep coming up with such good stories issue after issue!
>
> Incidentally, I have a science-fiction club organized and if any of your readers would like to join, they can write me and I will send them the details.

The letter was from G. B. Love. At the time nobody knew of him in comic fandom, but that was not too strange; fandom had been in existence for not even a year at the time, and there were few fanzines around. The scarcity of diehard fans at this point in our chronology is evidenced by the number of people who wrote in reply to this letter. There was a grand total of six (6), which also happens to be the number of copies of The Rocket's Blast #1 that were produced and sent out---to these same six. The only two who are still remembered and/or known in fandom are Rick Weingroff and Buddy Saunders, the former having dropped out of fandom five years ago.

But that was the beginning of G. B. Love and the S.F.C.A. (Science Fiction and Comic Association). This "association" was originally a club, and The Rocket's Blast was its newsletter, etc. In fact, in each of the early issues one could find "The Rocket Roll", which was a listing of all the new members who had joined since the last issue. This listing continually grew, until it became unmanageable. By this time the S.F.C.A. was no longer a club, but the acronym was maintained for the sake of approximately four year old nostalgia.

Since that time the S.F.C.A. has put out over 175 different issues of approximately twenty different fanzines, the largest contribution being from The Rocket's Blast - Comicollector, the early newsletter having combined with Jerry Bails-Ronn Foss-Billjo White's zadine, The Comicollector with #29 of the RB. I doubt whether there is any other publisher in fandom who has put out so many fanzines.

At this time I would like to thank John and Tom Mo?eshan for supplying me with information on certain of the S.F.C.A.'s fanzines which I do not personally have in my collection. Who else but the Kings of Fanzines could have provided me with this information? Again, thank you, John and Tom.

This listing inoludes all fanzines that G.B. Love and the S.F.C.A. have produced themselves. All issues are photo-offset, 8½" x 11", and saddle-stitched unless otherwise distinguished. The listing is also in alphabetical order (for some strange reason). Unfortunately, it is not cross-indexed. If someone wants to hire me at $5 an hour, I'll be glad to do that, too. Page counts are given for each issue along with the number of blank pages in parentheses. If there are no blank pages, there is no number in parentheses. Forward!

COLLAGE-published bi-weekly, offset, 8" x 10½", saddle stitched, all issues 16 pages. Out of print.

> #1-Intro by Love; ½-page still of Rocketman; 1-page article with illos on Kane's Blackmark by Jim Van Hise; "Days of Valor" on EC's Valor #1 with 1-page article by Van Hise and page repro; PROfan 1 by Byron Preiss; ½-page repro of Wood's "Spawn of Venus"; 6-page reprint of Willi/Fritz's "Vicious Space Pirates"; News Flashes (¼-page).
>
> 2-Cover(Blackmark by Kane); ½-page still of Flash Gordon; PROfan 2 by Byron Preiss; "Days of Valor" #2 with 1-page article by Van Hise and page repro; repro of Forbidden Planet's lobby card, repro of Hogarth Tarzan Sunday; 2-page repro off original art of cover to Batman #221; Datarama #2 on The Fly by Raymond Miller and

Howard Siegel; Part 1 of Willi's "Maid of Mars" (4 pages); repro of Raymond Flash Gordon Sunday.

3-Editor's Notes by Love, ½-page still of Superman; 1-page still of Mr. Spock;"Days of Valor" #3 with 1-page article by Van Hise and page repro; PROfan 3 by Preiss; Datarama on Hawkman by Miller and Siegel; 2-page repro from Willi's "By George";"Maid of Mars"-Part 2 (4pages).

4-A Word from the Editor by Love; Report on Hogarth Tarzan Sunday; "Rocketship", 1-page article with photos by Van Hise on 1st Flash Gordon serial; "Days of Valor" #4 with 1-page article by Van Hise with page repro; 2-page repro of Prince Valiant panel by Foster; Datarama on Flyman by Miller and Siegel; PROfan 4 by Preiss; "Maid of Mars"-Part 3 (3pages); repro of cover of Planet #2; repro of Tarzan "Valor" #1 cover.

5-Saturday by Love; ½-page Disney repro; 1-page Wood Avon repro; "Comic Book Fans"-3 pages by Vince Davis; PROfan 5 by Preiss; 1-page repro off original art of Phantom Ranger by Love; 1-page repro of Ghost of Zorro lobbycard; 1-page repro of Federal Agents Versus Underworld, Inc. lobby card; Part 1 of Index of Uncle Scrooge Comics by Don Rosa; 1-page repro of British Star Trek strip; "Days of Valor" #5 with 1-page article by Van Hise and page repro.

6-½-page still of Buck Time Manhattan; 1-page repro of King of the Rocket Men poster; "Williamson Collector" by Jim Van Hise and Larry Bigman (1-page article with page repro); 1-page repro of Uncle Scrooge #70 splash; Part 2 of Rosa's Scrooge index; 2-page repro off original art of Detective #404 cover; 1-page still from Zorro; PROfan 6 by Preiss; 2-page British Tarzan strip; 1-page repro of Tor #3 cover.

7-Juanillo cover of Flash Gordon and Dale Arden; Begin 1-page repros of consecutive Foster Tarzan Sundays; "Williamson Collector" by Van Hise and Bigman; Part 3 of Rosa's Scrooge index; PROfan 7 by Preiss; 2-page repro of Hogarth Tarzan Sunday; 2 1-page repros of stills from "The Phantom" serial; Part 1 (4 pages) of Fritz's "River Gauntlet".

8-A Word from the Editor by Love, ½-page drawing of old Daredevil by John Adkins Richardson; "Star Reports" #2; Williamson Collector by Van Hise and Bigman; "The Keyhole" by Hamilton Beneduct; 1-page repro of Wood's cover of Mask of Dr. Fu Manchu; 2-page repro off original art of Rabbit Flash Gordon Sunday; 2 1-page still repros from "The Spider Returns"; Part2 (3 pages) of Fritz's "River Gauntlet"; PROfan 8 by Preiss.

9-Richard Corben cover of a "thing"; Foster Tarzan #3; Williamson Collector #4; PROfan 9; PROfan 10; 2-page drawing of Lone Ranger and Tonto by Don Newton; 1-page repro of cover of Lone Hanger record album; 2-page article with illos on The Lone Ranger by Van Hise; 1-page lobby card repro of The Lone Ranger and the Lost City of Gold; Keyhole #6; Review of Let's Scare Jessica to Death by David B. Michelinie.

10-Prince Valiant cover by Foster; Foster Tarzan #4; Williamson Collector #5; Keyhole #3; PROfan 11; 2-page repro of Prince Valiant wedding by Foster; 2-page "Visit with Hal Foster" conducted by six South Florida fans.

11-Cover repro by Willi of Weird Science Fantasy #25; Foster Tarzan #5; 1-page article "Underground" by Van Hise; Keyhole #4; 1-page repro of Flash Gordon Four-Color #10 inside covers; 2-page repro of Raymond Flash Gordon Sunday; Part 1 (3 pages)of The Ray by Crandall from Smash #2; PROfan 12; 1-page repro of The Masked Marvel poster; 1-page repro of Captain Marvel poster.

12-1-page cover repro by J. Allen St. John from Weird Tales; Foster Tarzan #6; Williamson Collector #6; 2 1-page serial still repros; 2-page newspaper reprint interview with Milton Caniff; The Ray Part 2 (3 pages); review of "Eyes of Hell" by David B. Michelinie; Keyhole #5; 1-page Kubert reprint from 1,000,000 Years Ago #1.

13-1-page repro of Chesley Bonestell outer space scene; Foster Tarzan #7; Williamson Collector #7; Keyhole #6; PROfan 12 & 13; 2-page reprint of RBOC #66 cover by Bob Kline; 3-page newspaper article reprint on Roy's (Bonarlo of Houston) Memory Shop; The Ray Part 3 (3 pages).

14-1-page still repro from Lost in Space; Foster Tarzan #8; Williamson Collector #8; Keyhole #7; 1-page still repro from "The Crimson Ghost"; 6-page reprint of Wood/Orlando's Kenton of the Star Patrol from Avon's Strnage Worlds.

15-Cover repro of Davis's cover of Incredible Science Fiction #32; Foster Tarzan #9; Williamson Collector #9; Keyhole #8; PROfan 14; 2-page drawing by Don Newton of Ibis the Invincible; 2 1-page still repros from Things to Come; Review of the Omega Man by David Michelinie; Cover repro of All Select #8; 2-page crossword puzzle concerning Simon and Kirby.

16-1-page still repro from War of the Worlds; solution to crossword puzzle in #14; Foster Tarzan #10; Williamson Collector #10; Review by Van Hise of Comics and Their Creators by Martin Sheridan (4-page with illos); 2-page repro of Dataroma on John Adkins Richardson; 2 1-page repros of Lone Ranger posters; Fritz's White Indian Part 1 (4 pages); Keyhole #9; PROfan 15.

17-1-page still repro from Flash Gordon; Foster Tarzan #11; Williamson Collector #11; Keyhole #10; PROfan 16; 2-page repro of Star Trek promotional pamphlet; 2-page Star Trek article by Van Hise and Jerry Thornton with 1-page still repro of Spock and Kirk; White Indian Part 2 (3 pages). (Williamson Collector this issue is reprint of #10)

18-1-page poster repro of The Lone Ranger; Foster Tarzan #12; Williamson Collector #12; Spaceahawk (1st story from Target #5) reprint by Wolverton Part 1 (4 pages); Review of The Devils by Van Hise; PROfan 17; 3 1-page still repros from Clayton Moore and Jay Silverheels as the Lone Ranger and Tonto; 1-page drawing by Tom Armstrong and Harry Thomas of Captain Marvel from the serial.

19-1-page Tarzan pulp art by Virgil Finlay; Foster Tarzan #13; Williamson Collector #13; Spaceahawk Part2 (4 pages); 2 page interview with Garry Trudeau by Jay Maeder (illustrated with photo and Doonesbury strips); 1-page still repro from Five Millions Years to Earth; 1-page still repro from The Crimson Ghost; Keyhole #11; Review of Creatures the World Forgot by David Michelinie.

20-1-page drawing by Gerard de Gaillande of Foster Tarzan #14 through #19; PROfan 18; Wood page repro from Valor; Willi page repro from Weird Science Fantasy #23; Keyhole #12; Spaceahawk Part 3 (3 pages).

COMIC COLLECTOR'S HANDBOOK (1962)-mimeo, 8½" x 11", side stapled, 52(26) pages. Compiled by G.B. Love, Raymond Miller, and John McGeehan. Cover tracing of Plastic Man by G.B. Love. This original Comic Collector's Handbook is a forerunner of Jerry Bails' COLLECTOR'S GUIDE: The First Heroic Age. The majority of the handbook contains the name, secret identity, and comic issues in which over 525 costumed and super heroes appeared. The last 5½ pages contain the dates of issue of the majority of comics that contained costumed and super heroes and were published prior to 1960. Cost of the handbook was 75¢.

COMIC HEROES UNLIMITED (1962)-mimeo, 8½" x 11", top stapled, 50¢ each.

#1-40(2)pages. The Comic Reviewer by Steve Perrin on Brain Boy #2; Back to the Sea by G.B. Love on The Sea Devils; 1/3 page drawing of Dr. Fate by Greg DeZiel; Death by Fear by Richard Morris; "Tomahawk" by Rick Weingroff; Heroes United "The Challenge of Doctor Dark" (Part 2) by Fred Bronson; The Science Shop "Mars---Dead or Alive?" by Randy Jones; Comics Magazine Association of America by Rick Weingroff; Item on Foreign Comic Titles by John McGeehan; The Feature on G.B. Love; We Suggest by G. B. Love.

2-10(2) pages. Rip Hunter by Rick Weingroff; who Swatted the Fly? by Paul Moslander with illo by Greg DeZiel; The Comic Reviewer on The Black Cat by Dave Bibby; The Science Shop "Voyagers from Beyond" by Greg DeZiel; Comic Heroes #1 (1-page Thor illo by DeZiel); We Suggest by G.B. Love; Listing of pre-1960 DC costumed and super hero comics titles, dates, and numbers by John McGeehan (also Human Torch, Submariner, Captain America, and Spy Smasher); Pros and Cons by G.B. Love and Rick Weingroff.

FANDOM ANNUAL

#1-60 pages. Symbolic cover by John Fantucchio; Repro of RBOC #40 cover; 1/3 of Comic Book Collecting by Rick Weingroff from Slam-Bang #2 (10 pages with comic repros and art by Alan Hutchison and Biljo White);Hall of Infamy by L.L. Simpson from Alter Ego #4 (2 pages with illo by Roy Thomas); The Art of Flash Comics by Paul Gambaccini from Comicdom #1 (2¾ pages with 1-page tracing by Ray Miller); 3/4 page tracing by Miller of Adventure #73 cover; Hall

of Fame series from RBCC by White of Lash Lightning (1 page); 1-page Harry Harrison article on The Nedor Comics Group from Fantasy Heroes' Hangout (illoed with full page cover repros and smaller page repros); Four for the Price (2 Black Cat and 2 Green Hornet cover repros); A Capsule History of E.C.'s "Weird Science" by Bill Spicer from RB #16 (1 page with 1 page cover repro of WS #12, 1950); 8-panes from the Golden Age Ibis page splash repro from Punch #19 of Rocketman; Supersnipe by Tom Fagan (3 pages from RBCC); Hall of Fame by white from RBCC of Black Furry; Star Spangled #5 cover repro; Pocket Size Comics by Miller (4 pages with repros from RBCC #29); 8 4-page cover repros of Blue Ribbon #16, 9-page interview #1, Daredevil #1, All Star #4, Leading #1, Zip #1, All-Flash #1, and Cat-Man #1; MLJ Leads the Way! by Howard Keltner (9 pages from Alter Ego #4 with illos by Keltner); 2 5-page illos of Britannia America by ? and Green Hornet by Pantuochio; An Interview with Harvey Kurtzman by Alan Hewetson (1 page with comic illos from Voice of Comicdom); 1-page Houmson Post article on Gene Arnold of Houston; 3-page Chicago Sun-Times article on Acme Book Store in Chicago; Back cover of Flash Gordon by Buddy Saunders (front cover-b&w, back cover-2-color).

2-Wraparound 4-color cover of Airboy by John Adkins Richardson; The Late, Great Capt. Flag by Keltner (3 pages with 1-page illo by Richardson); 8 page interview with Fantucchio by Bill Wilson from The Collector #13; 1-page Wood repro from Avon's Strange Worlds #3; John Jones's 6-page Bridge article on John Dixon from Gosh Wow #1; The Gilded Age of Comics by Steve Kelez (3 pages from Gosh Wow #1); 5-page Bat-Facts Pictorial Evolution of the Batmobile by Billo White & Crew from Batmania; E.C.'s Wonder Woman by Martin Greim (1 page with illos from Comic Crusader on Moon Girl); 4-page Frazetta Forever by Helmut Mueller with illos by Frazetta and Wrightson from Spa Fon #4; 4 1-page illos by Hickman, Kaluta, and Wrightson from Spa Fon; A Howl Heard through the Heavens by Tom Sutton Sky Wolf (3 pages with illo by Richardson from RBCC); 3-page Kubert interview by Ronn Foss with illos from Alter Ego #6; 3-page Dick West with Gross Green illo article What Has Happened to Disney Comics from Masquerader #6; Hall of Infamy Pin Up #1 by Dick Memorion of the Joker and Batman and Robin from Masquerader #6; 7-page Glen Johnson with illos by Alan Hutchinson article Blue Bolt and Gang from Gosh Wow #1; Pieto Origins Introduces Hangman by Bill Dubay (1 page); 2-page Alex Raymond Illustrator from Capt. George's Comic World; 2 page Batman before Robin article by Billo White with illos by White and Johnny Souza from Batmania; 5 pages of Mongo Mania #1-6 on Flash Gordon by Greim from Comic Crusader; 1-page Flash Gordon illo by Greim from Comic Crusader; 2-page drawing by Richardson of Black Venus, Capt. Midnight, and Blackhawk; 1/3 page illustration by Jim Jones of Thunder Agents' Warlord Unmasked; 19-page Savage Earth (Chapters 1-11) strip by Don Newton from RBCC; 4-page Fantucchio gallery from The Collector, Sense of Wonder, and RBCC; 5-page Bat-Facts Pictorial #2 Evolution of the Bat-plane by White from Batmania; 4-page Cosgrove and Greim with illos by Greim and Foss article 32 Years with Good Comics from Comic Crusader; 3-page Newton gallery from RBCC; 4-page Flanet Comics article by Miller from RBCC with illos by Miller and Greim; 4-page Miller with Green illos article A History of Ace Publications from Masquerader #6; 5-page Rich Hauliser article from Spa Fon #4; Weird Science Foundations in Fantasy; 1-page checklist of EC Comics; 4-page Marc Schooley with Bill Black illo article The Ghost Rider from HCCAN #6; 5-page Frazetta gallery of comic covers; 5-page Cosgrove and Greim with illos by same article Joe Orlando---from EC to DC from Comic Crusader; 4 1-page comic repros of Boy #3 and #9 and Pep #1 and #17; 3-page Virgil Finlay portfolio from Capt. George's Comic World; 2-page Ed Lahmann article EC---the New Trend from Masquerader #6. 156 pages.

3-200 pages. Black and white wash Submariner cover by Jon Farwell and Andy Warner; EC Revisited by Rich Hauser (9 pages with illos from RBCC); Esthetic Classics-10 1-page EC cover repros; Blackmark from Collage #1; Comic Book Heros from Collage #5; 8-page half-tone repro of Frazetta's finest---Untamed Love from Personal Love #32; Garry Trudeau interview from Collage #19; Uncle Scrooge Index from Collage #5, 6, and 7; Flash Gordon #10 inside covers from Collage #11; Flash Gordon Sunday from Collage #2; 16 pages of serial posters and ads (some from Collage); 1 4-page article from Jason and the Argonauts; 12 pages of Kubert repros from Tor #3 (cover and Isle of Fire); Mr. Spook still from Collage #3; Star Trek article from Collage #17; British Star Trek strip from Collage #5; Star Trek pamphlet from Collage #17; White Indian strip from Collage #16 & 17; Williamson Sketch of Tor from Collage #6-10 and 12-19; Willi's 9-page Return of the Werewolf from Out of the Night #1; Lone Ranger article and stills from Collage #9 and #10; 3 1-page wood interview pages; Ray story from Collages #11-13; Hal Foster interview from Collage #10; Fritz's River Gauntlet from Collages #7 & #8; Rocketship from Collage #4; Willi's Maid of Mars from Collages #2-4; Spacehawk from Collages #18-20; Days of Valor from Collages #1-5; Vicious Space Pirates from Collage #1; 1-page cover repros of Capt. Marvel #2, #4, Capt. Marvel #14, Hit #23, Red Raven #1, Marvel Mystery #7, Blue Bolt #2, Capt. Amerika #1, and Master #21; Prince Valiant panel from Collage #14.

FANDOM ART-1964. 76(39) pages. 50¢. Reprints off original masters of 64 SPOA digest. Only 25 copies were produced. 8½" x 11", side stapled. RB Pin Up Page #1, Wildfire by Miller; Shield with Dusty by Keltner; Green Lama by Miller; Human Torch and Prop by Miller; Sub-Mariner Marvel by Miller; Minute Man, Capt. Marvel, Hoppy, the Marvel Bunny, Commando Yank, Mr. Scarlet, Spy Smasher, Pinky, Capt. Midnight, Bulletman, Bulletgirl, and Phantom Eagle all by Ray Miller; Atomic Knights by Alan Weiss; Hooded Wasp, Ajax, the Sun Man, the Shadow, Joe Savage, and Supersnipe all by Miller; The Spirit by Miller; RB Pin Up Page #2, Nightmare and Sleepy by Miller; Black Hood by Buddy Saunders; Sandman and Spectre by Miller; Crusader splash page from Fighting Heroes Comics #5; Black Scorpion Splash from FHC #4; Jon Jarl splash from FHC #3; The Mysterious splash from FHC #2; Demon splash from FHC #2; Demon cover from FHC #1; Demon cover from FHC #2; Jon Jarl cover from FHC #3; Black Scorpion cover from FHC #4; Crusader cover from FHC #5; Timely characters cover from RB Special #1; Cover from RB #1-2. 64 pgs. (For more precise info on artists, sto., see listings for individual issues of zines.)

FANTASY SOUNDTRACK #1-16 pages, 75¢, 1968. The S.F.C.A.'s listing of radio, film, and TV soundtracks. Listings are interspersed with stills from the various movies and TV shows. Front cover by Richard Moore of Radio as the inspiration for imagination; back cover by Don Newton of Mr. Spock and Captain James T. Kirk of the U.S.S. Enterprise.

FIGHTING HERO COMICS-No #1 3; #1 titled FIGHTING HEROES; #15 on titled FANTASTIC EXPLOITS (see FANTASTIC EXPLOITS); #1-12 are ditto, 8½" x 11", top- or side-stapled; #14 is offset, 8½" x 11", side-stapled; #1-12 published between 1963 & 1966; #14 published 1970.

#1-26(12) pages. Cover of Demon by Buddy Saunders; The Demon, 7½ pages by Saunders; Comic Reader Extra (text), 2 pages by Larry Sails; The Rustling Leaves, 2 pages by Randy Jones.

2-26(13) pages. Cover of Demon by Saunders; The Mysterious, 5 pages by Maurice Brett Gemignani and Ken Tracy; The Demon "The Chimera Returns", 6 pages by Saunders.

3-26(13) pages. Cover of Jon Jarl by Bill Spicer; Jon Jarl of the Space Police "World of Vampires", 9 pages by Eando Binder and Spicer.

4-30(15) pages. Cover of Black Scorpion by Howard Keltner; The Black Scorpion, 7 pages by Ray Miller and Keltner; Kid Quantum "Death in the Deep", 6 pages by Randy Jones.

THE ROCKET'S BLAST AND The COMICOLLECTOR
54
WOOD
AIR FOR

5-28(8) pages. Cover of Crusader by Alan Weiss; The Crusader, 7 pages by Phil Liebfred and Weiss; Mysteryo, 11 pages by Marv Wolfman.

6-30(15) pages. Cover of Demon by Saunders. The Demon "The Tower Doom of Venus!", 12 pages by Saunders, lettered by Howard Waldrop (costars Deadman and Graviteer).

7-December, 1963; 20(5) pages. Cover of Zodiac by Saunders; The Zodiac, 7 pages by Sherman Howard and Weiss; Mysteryo "The Brain's Revenge", 6 pages by Wolfman and Alan Gold.

8-February, 1964; 22(5) pages. Cover of Bolts of Justice by Saunders; The Bolts of Justice "Highwave Meets the Mind", 13 pages by Tesar; The Incredible Drip vs. Mel, 2& pages by Wolfman (text with 1 illo).

9-26(13) pages. Cover of Demon by Saunders. The Demon "Death on Night-Tide World!", 11 pages by Saunders

10-24(12) pages. Cover of the Eye by Biljo White; The Eye "The Eye Unmasked", 9 pages by white.

11-16(2) pages. Cover of Black Scorpion by Keltner; The Black Scorpion vs. The Insidious Dr. Chang, 6& pages by Miller and Keltner; Helies, 6 pages by Bernie Bubnis.

12-22(11) pages. Cover of Dimension Man by Ronn Foss; Dimension Man "Velvet of Venus!" 8 pages by Foss.

13-No issue produced.

14-12 pages. Symbolic cover by Joe Raben; 1-page Black Terror drawing by John Fanucchio; 2 pages of Buck Rogers 1936 Sunday reprints; The Lion, 6 pages by White; symbolic back cover by Jon Farwell.

FANTASTIC EXPLOITS-Continuation of FIGHTING HERO COMICS; #15 & #16 are offset, 8&" x 11", side-stapled; #17 on are regular format.

#15-14 pages. Symbolic cover by John Adkins Richardson; Tales of the Shade "Mud", 6 pages by William Black; 2 pages of 1936 Buck Rogers Sunday reprints; Dan Brand and Tipi "Massacre", Part 1 (4 pages) Frazetta reprint; symbolic back cover by Dick Mosso.

16-16 pages. Cover of Dr. Weird by Keltner; The Origin of Doctor Weird, 8 pages by Keltner and James Stack; 2 pages of 1936 Buck Rogers Sunday reprints; "Massacre", Part 2 (4 pages) Frazetta reprint; symbolic back cover by William Barry.

17-28 pages. Frazetta, Williamson, Wood; White Indian, 7 page Sid Check reprint from W.I. #15; 1-page drawing by Jim Chase; The Lost Lives of Lawton Hastings, 8 page Will reprint from Adventures into the Unknown #27; Captain Science and the Insidious Doctor Khartoum, Orlando and Wood reprint (8 pages) from Captain Science #4; 1 page drawing by Doug Potter; symbolic back cover by Chase.

18-28 pages. Joe Kubert's Tor; Cover reprint from 1,000,000 Years Ago #1; Joe Kubert and Norman Maurer Explain Tor, reprint from 1,000,000 Years Ago #1; Tor Origin, 11 page reprint from 1,000,000 Years Ago #1; Tor "Black Valley", 9 page reprint from #2; 1,000,000 B.C. History of Prehistoric Animals #1-3, Man, Stegosaurus, & Tyrannosaurus, 3 1-page reprints from 1,000,000 Years Ago #1. (All art is by Joe Kubert)

19-24 pages. EC, An Entertaining Comic; There'll Be Some Changes Made!, 8 page Wood reprint from Weird Science #14; Food for Thought, 8 page Williamson/Krenkel reprint from Incredible Science Fiction #32; Hy World, 6 page Wood reprint from Weird Science #22; Wood cover reprint from Weird Science #22.

20-24 pages. Thun'da by F. Frazetta; 1-page drawing by Jim Chase; The Monsters from the Mists (7 pages) & When the Earth Shook (6 pages), both by Frazetta, reprints from Thun'da #1; Dan Brand and Tipi "Sleep of Death", 8 page Frazetta reprint from Durango Kid #10; Frazetta cover reprint from Thun'da #1.

21-28 pages. Four-Color cover of Maxor by John Adkins Richardson; Maxor of Cirod, 23 pages by Richardson; 1-page drawing of Maxor by Richardson; Four-Color back cover of Avlwv by Richardson; 2 page Explanations and Credits by Richardson.

22-44 pages. Wraparound astronomical painting by Morris Scott Dollens on cover; Space Ace "Death in Deep Space!", 7 page Will/Wood reprint from Jet #1; The Invasion from the Abyss, 7 page Will/Wood/Krenkel/Frazetta reprint from Strange Worlds #3; Land of the Living Dead, 8 page Will/Krenkel reprint from Forbidden Worlds #5; Menace from the Stars, 4 page Will/Mayo reprint from Mystery Tales #4; Skull of the Sorceror, 7 page Will/Wood reprint from Forbidden Worlds #3; Upheaval, 7 page Will/Mayo reprint from Weird Science-Fantasy #24; Will cover reprint of Valor #2.

23-16 pages (11" x 8&"). Black and white cover of Maxor, Avlwv, Cirod, and Vilmar by John Adkins Richardson; "Variations" featuring Maxor and Onu-Mra by Richardson (12 pages); 1-page drawing "Before the Gate of the Fourth Tyrant" by Richardson & Saxon; Back cover scene above Cirod on back cover by Richardson.

FIGHTING HERO COMICS ANNUAL #1-1964, 50¢, 8&" x 11", ditto (off original masters), 62(32) pages, advertised only in FHC #10; contains Jon Jarl story from FHC #3, The Demon from FHC #2, The Black Scorpion from FHC #4, & The Crusader from FHC #5.

FIGHTING HERO COMICS SPECIAL EDITION #1-1967, $1.25; contains The Demon from FHC #6, The Eye cover & story from FHC #10, The Demon from FHC #1, Black Scorpion cover & story from FHC #4, & a new Demon story "The Books of Nimrath" by Buddy Saune ders (10 pages) & Dimension cover of Venus by Saunders. (Zine is offset; stories were shot off original copies of FHC)

GOLDEN AGE-#1 & #2 are mimeo, 8&" x 11", side-stapled.

#1-40(3) pages, 75¢. Cover of Flash Gordon, Dr. Zarkov, and Dale Arden, by Ronn Foss; Contributors Page "The Flame" by John Fantucchio; Timely's Lovely Ladies, 4 2/3 page article with comic repros by Margaret Gemignani and Rick Weingroff; Golden Age Heroes-"Animal History" The Spectre, &-page article with &-page tracing by Raymond Miller and G.B. Love; A Superman Script (?), 2 page lampoon by Phil Seuling; Flash Gordon, 6 page article with BLB repros on FG BLBs by Ed Lahmann; The Crusader in Terror of Little Hades by Phil Liebfred, Alan Weiss, & Ray Miller (11 pages); Sounding Off, 1&-page opinion article by Rick Weingroff; THEY WROTE ABOUT THE COMICS: Daniel C. Knowlton, Reviewed by Paul Gambaccini (2 pages); The Editor Speaks by Love (1 page).

2-42(2) pages, $1.50. Cover of Twilight Man Swoopy from CLUE Comics by Biljo white; Wings Comics 6-page article with comic tracings by Ray Miller; One to Remember by Tom Fagan, 2 2/3 page article on the 1965 New York Comicon; A True "Marvel Madman" -- The Hulk, 1-page drawing by Jim Jones; Thoughts of Youth...Long, Long Thoughts, 1&-page article by Tom Fagan (dedicated to The Gypsy) with full-page illos by Ronn Foss and Biljo White on 1940's kids' super hero groups; Recollections of a Comic Book Collector, 2 page article by Tom Frey; Clue Comics, 4 2/3 page article with comic tracings by Ray Miller.

3-28 pages, $1.50. Cover of unknown super hero by Don Newton (Four-Color); Scenes from the Golden Age from U.S. Jones #1 (splash page repro); The 41 Battles of Harvey Kurtzman by Tom Fagan (6 page article on EC war comics with full page illo by Newton); 2-page newspaper article reprint on Dale Manesis & his BLB collection; Highlights of 1978 - A Satire?, 4 1/3 page satire by Howard Siegel; Scenes from the Golden Age from Star Spangled Comics #25 (splash from Robotman story); 1-page newspaper article reprint on comics; The World's Greatest Thrills "Racing Back the Matinee Idols" Part 1, 7 page article with stills on serials by Carlson Wade (reprinted from ?, possibly Saturday's World); Hall of Shame #2, Captain Nazi & Capt. Marvel, Jr., 1 page tracing by Ray Miller; A Metal Man, 1 page article with 1 page drawing by Jim Jones; The Great Comic in the Sky featuring Skyman, Airboy, Bulletman, Target, Spy Smasher, Cat Man, Daredevil, Capt. Marvel, & Black Terror by Don Newton.

4-32 pages, $1.25. Cover of 2 panels of Don Newton's unpublished Blackjack strip; 1-page drawing of Ming the Merciless by Jim Jones; 8 page EC Portfolio with repros of s-f art by Willi, Wood, & Orlando; Jungle Comics, 3 page article with comic treadings by Ray Millar; 2 page article on Landon Chesney with repros of his art from Bill Spicer's Fantasy Illustrated; 2 page black and white painting of Spy Smasher by Newton; Golden Age Price Guide #1 & #2 by Sam Connery (2 pages); 5 page Frazetta portfolio of comic page repros; 1 page newspaper article reprint from the Toronto Daily Star on comics; 5 page Golden Age comic cover repro portfolio; 1 page repro of Wood's cover of Weird Science #13.

5-32 pages, $1.25. Symbolic cover by Don Newton; 1 page drawing of the Blonde Phantom by Martin Grein; The Death of Heroes, 1 2/3 page article by Max Kerpelman on the future of comics with 1/5 page illo by Newton; 2 1/6-page cover repros of More Funs #54 & 57; The Horror of EC, 4 page portfolio of horror EC repros with 1-page original drawing by Dick Mosso; 1-page drawing of the Old Witch by Cat (Bobby Pope); Fiction Notch Comics, 5 page article with comic repros and 1-page drawing of Firefly by Newton (article by Bob Barrett); The Rockets of Mongo, 1-page of Raymond rockets layed out by Mike Royer; 2-page drawing of Cat Man by Don Newton; The EC Quiz by Richard Small & Alex Masterson (2 page); In Retrospect, 7 page article by Howard Siegel on comics in general interspersed with comic repros and a 2/5 page drawing of Batman and Robin by Newton; 1-page newspaper article reprint on Garry Bates; 2 page newspaper article reprint on Forrest Ackerman; 1 page drawing by Rich Buckler of the Phantom, Editorial by Love (1 page); Black and white back cover painting of Hawkman by John Adkins Richardson.

6-32 pages, $1.25. Cover of Tyzor by Jim Alan; 1-page drawing of Batman and female vampire by Bill Black; Famous Funnies Checklist by Ken Mitchell covering 2-F, through #10; 2 pages with 1-page illo by Jim Jones); Comic Art South of the Border, 5 pages of original Mexican comic art with 1/4-page heading by Andy Warner; The Hardships of Being a Super Hero, 2 page article by Howard Siegel with 1/3 page heading by Andy Warner; 3 page portfolio of characters from Clue Comics, original drawings by Robert Collins; Fiction Notch Comics, article by John Adkins Richardson of the Fantastic Four battling the Mole Man, Dr. Doom, and the Super Skrull; Tyzor-Prehistoric Man, 11-page strip by William Reinhart and Jim Alan; Air Fighters Comics-Portrait of a Comic, 1-page drawing-synopsis by Sam Connery; 1-page symbols drawing by John Farwell; back cover drawing of Tyzor by Jim Alan.

7-44 pages, $2.50. Four-Color wraparound cover of Tarzan by Don Newton (painting); 1/2-page drawing by John Adkins Richardson of Kerpelman and Capt. Marvel wristwrestling; Editorial by Love (1/2-page with 1/2-page heading by Andy Warner); Rocketman Flies Again!, 4 page article with stills and 1/2 page drawing all by Earl Blair; Masters of Evil Nemesis #5 The Dragon Lady (Lai Choi San), 1 page drawing by John Adkins Richardson; The World of Conan by Richard Corben, 6 1-page drawings in pen, ink, air brush, and felt tip illustrating scenes from different Conan stories; Dee Savage Comics, 2 4/5 page article by Robert Barrett with full page illo of The Faces of Doc Savage by Jim Jones; 1/5 page drawing of Alan Freeze from the Savage Earth strip by Don Newton; Fox Features Presents, 5 page repro of Fox preview cover by Don Newton; 2-page recreation of Tor #5's centerfold by Andy Warner; First 4 pages of Maxor of Cired strip later published in Fantastic Voyages #1 by John Adkins Richardson (half size); Pastime as Prologue, an Interview with John Adkins Richardson by Stephen Archer, 3/4 pages with 1/4-page heading by Richardson; 2/5-page drawing of Garth (British comic strip hero) by Richardson; Mnemo, Son of Little Nemo, in Nostalgi, 9-page strip by Richardson; Golden Age Greats-Flash Gordon, et al by Joe Nason; Dr. Mid-Nite by Mike McKenney; The Black Terror by Don Newton; Sandman by John Adkins Richardson; and Captain Midnight by Mickey Mason.

GOLDEN AGE COLLECTOR #1-52 pages, 8½" x 11", offset, glued, "perfect" binding, $1.50. Front cover of Steel Sterling and Baron Gestapo by Don Newton; 1-page drawing of Sub-Zero by Don Newton (intended for ILLUSTRATED COMIC COLLECTOR'S HANDBOOK #4); Reprint of The Web story from Zip #27 (15 pages); Reprint of Amazing Man #26 cover; Reprint of Meteor Martin by Basil Wolverton from Amazing Mans #25 & 26 (14 pages); Reprint of Steel Sterling story from Zip #27 (7 pages); Reprint of Stormy Foster story from Hit #23 by Reed Crandall (9 pages); Reprint of Uncle Sam #5 cover by Al Gabrielle.

ILLUSTRATED COMIC COLLECTOR'S HANDBOOK-Capsule histories of golden age super heroes accompanied by drawings of the hero in question.
#1-2 printings; 1st-40 (2) pages, 60¢, 1966, 8½" x 11", mimeo, side-stapled; 2nd-20 pages, 60¢, 1967, 7 1/8" x 10", offset. Both printings contain histories of: Airboy, American Crusader, Batman & Robin, Black Angel, Black Lion & Cub, Bullstman & Bullsteglrl, Capt. America & Bucky, Capt. Future, Capt. Marvel, Capt. Midnight, Capt. Triumph, Catman & Kitten, Conqueror, Crimebuster, Daredevil & the Little Wise Guys, Doctor Fate, Dynamo, Eagle & Buddy, Fighting Yank, Green Arrow & Speedy, Hawkman & Hawkgirl, Miss Victory, Pyroman, Sandman (both versions) & Sandy, Spectre, Spider Queen, Spy Smasher, Steel Sterling, 13 & Jinx, Web, Wildcat, Wizard, Yankee Eagle & Zebra. 1st also contained Angel & Fin; 2nd also contained Flag. Cover of both printings is a collage of panels from golden age super hero comics.

2-$1.00, 1967. Four-Color front cover by Buddy Saunders of Capt. Commando; Four-Color back cover by Saunders of both versions of Atlas & Marvel) of the Hulk. 40 pages, 7 1/8" x 10 1/8", offset. Contains: Fireman, Crash Kid, Air Man, Blue Streak, Flexo, Thin Man, Magno, Twilight, Firefly, Bob Phantom, Challenger, Sub Mariner, Black Terror & Tim, Blackbird, Red Rube, Doc Strange & Mike, Inferno, Twister, Black Widow, Whizzer, Vision, Destroyer, Dynamite Thor, Flame & Flamer, Devil, Black Jack, Hangman, Mr. Justice, Black Crusader, Mr. America & Fatman, Shining Knight, Silver Streak & Meteor, High-tro, London, Chic Carter (The Sword), Sharman, U. S. Jones, Black Marvel, Shaman & Flame, Volton, Raven, Minute Man, Blue Beetle, Red Bee, Micro Face, Hercules, Golden Lad, Scarlet Scorpion, Firebrand, Superman, Human Meteor, Red Cross, Blue Blaze, Mighty Man, Sentinel, Masked Marvel, Man of War, Arrow, Amazing Man & Tommy, Fantom of the Fair, Marksman, Fireball, Shark & Pop, TNT Todd, Ferret, Stars & Stripes, Rainbow, Speed Centaur, Dr. Synthe, Minimidget & Ritty, Iron Skull, Pat Patriot, Manhunter, Vigilante, Magno & Terry, Alarm Clock.

3-$1.50, 1968. Four-Color front cover by Biljo White of the Green Hornet; Four-Color back cover by John Pantucchio of Blue Bolt & the Green Sorceress. 44 pages, 7" x 10", offset. Contains: Captain Terror, Dart & Ace, Blackhawk, Mary Marvel, Capt. Marvel Jr., Commando Yank, Zippo, V Man, Captain Wonder, Green Hornet, Captain Jack, Capt. Battle & Hale, Black Owl, Green Mask & Domino, Mr. Scarlet & Pinky, Wildfire, Target & Targeteers, Jester, Flyman, Ghost, Flaming Arrow, Sky Fight, Black Fury & Chuck, Blue Bolt, Hooded Wasp & Wasplet, Mr. Satan, Gladiator, Spider Queen & Raven, Flamingo, Kitty Kelly, Fearless Flint, Spy-Chief, Bomber Burns & Ranger, Black Venus, Aquaman, Whip, Air Wave, Yankee Doodle Jones & Dandy, Dynamic Man, Iron Ace, American Eagle & Eaglet, Red Blazer & Sparky, Blackout, Major Victory, Superwoman, Sky Wolf, Man O' Metal, Namora, The Woman in Red, Liberator, Four Comrades, Boy King, Buckskin, Genius Jones, X-9, Black Widow, Captain Dash, Owl, Flagman, Shock Gibson, Pat Parker, Green Turtle, Robin Hood, Captain Commando, Crimson Avenger & Wing, Steel Fist, Blue Circle, Blaze Baylor, Fatchance, Red Rabbit, Black Satan, Little Boy Blue & the Blue Boys, Robotman, Phantom Eagle, Captain Wonder, Nightbird, Lynx & Blackie, Lu-Nar, White Streak & Red Seal, and Blue Diamond.

4-41.25, 1972. Wraparound black & white cover by John Adkins Richardson of Batman, Superman, Capt. Marvel, Capt. America, Daredevil, Claw, Green Lantern, Black Hood, Flash, Shield. 32 pages, 7" x 10", offset. Contains: Cover repro of Capt. America #38, Spark Man, Father Time, Johnny Rebel, Hood, Star-Spangled Kid & Stripsey, Shield (Pvt. Strong). Cover repro of a Green Hornet comic, Johnny Quick, Yank & Doodle, Flash, Silver Scorpion, Moon-Man, Yankee Boy, 2-page painting (b&w) by Don Newton of the Shadow, Thunderbolt, Plastic Man, Green Lama, Uncle Sam, Dr. Mid-Nite, Cover repro of Marvel Mystery #39, Newsboy Legion & Guardian, Mr. E, Fighting American & Speedboy, Atlas, Scarlet Avenger, Banshee, Mercury, Cover repro of America's Best #6. (Research for all issues by Raymond Miller; comic tracings in #1-4 by Mike original drawings in #4 by Don Newton & Skip Olson.)

MARVEL COLLECTOR'S HANDBOOK #1-1973, illustrated index to Fantastic Four comics, 8 x 10, $1.25. Back cover is pin-up of the F.F. by Kirby, inside front is Doctor Doom by Wood, four pages of F.F. cover repros, 6 page index, two spotlights on Sub-Mariner and Dr. Doom reprinted from first F.F. Annual,and drawing of Galactus and the Silver Surfer by Kirby. 20 pages.

MARVEL TIMES-1972, devoted to discussion of Marvel Comics, 75¢.
#1-20 pages. Black & white front cover by Jim Jones of Flash Gordon, art drawn by Jack Kirby; Editorial by Love; Reign of Wizardy, 3 page article with panel repros by Mark Burbey; Cover repro of USA #6; The Comic Review "While the World Spins Mad...Dr. Strange Returns!", 1 page article by Jim Van Hise; Cover repro off cover proof of Conan #4; A Look at Barry Smith, 2 page article with panel repros by Larry Bigman; Cover repro off cover proof of Marvel Spotlight #5; The Lone Ranger a la MARVEL, 4 page article by Jack Reid with Tliss Taylor Andy Warner; 1-page Marvel I.Q.; Marvel vs. D.C. Kazar by Jason Leeds & Tarzan Jim Van Hise (¼-page each); Fantastic Four #200 preview--Inhumans; Cover by John Ellis; Dr. Strange splash repro off original art.
2-24 pages. Black and white front cover repro off cover proof of Kull #3; Dr. Strange, 5 page article with panel repros (including repro of D3 #183 cover off original art) by Jim Van Hise; The Age of Kirby, 1 page article by Andy Dahm; Berni Wrightson at Marvel, 1 page article with panel repros by Mark Burbey; The Comic Review---Doc Savage #1 & Journey into Mystery #1, 4 page article by Jim Van Hise; Cover repro of All Select #10; Wither Thou Goest, Stan Lee?, 1-page article by Gary Brown; Kull, Marvel's Hero, 1-page article by Jack Reid; The Watcher Speaks, 1½-pages question & answer column by Orlando Falcon; Scenes We'd Like to See, 1-page "strip" by Mark Burbey & Andy Warner; Pace Pronti, 3-page letter column.
3-20 pages. Black and white front cover of Nick Fury by Andy Warner; King Of The Fantastic Four, 5 page article by James Van Hise including panel and cover repros; The Legend Of Prester John, 2 page strip by Andy Warner; black and white cover repro off proof of Conan #6; The Watcher Speaks, 2 page question & answer column by Orlando Falcon; The Comic Review---Worlds Unknown #1, Conan #26, Supernatural Thrillers #3 & Journey Into Mys. #4, Dracula Lives #1 & Amazing Adv. #18, 2½ page article by James Van Hise; 3½ page letter column, 1-page strip "Tarzan Meets Kazar" and back cover of Avengers by Buscema.

NEWTON PORTFOLIO-1972, 20 pages, $1.00. Contains 18 1-page and 1 2-page drawings by Don Newton done for the S.F.C.A.'s various publications, mainly the RBCC. The characters depicted are: Iron Jaw, Solomon Grundy, Dweller, Flash Gordon, Hoppy the Marvel Bunny, Fighting Yank, Hawkman, Airboy, Conan, Thor (2 pages), Spy Smasher, Capt. Marvel Jr. (Freddy Freeman) & Capt. Nazi, Kazar, Capt. Marvel, Daredevil (FB Special #6 but not used), Sub Mariner, Black Terror, Green Hornet, Great Comic in the Sky, Hangman.

ROCKET'S BLAST-COMICOLLECTOR-Rocket's Blast-#1-28, RBCC-#29 on. #1 dated December, 1961. The latest issue as of the time that this is being typed is #96 dated December, 1972, which makes it the 11th anniversary issue. Happy Birthday everyone!
#1-6(3) pages. 8½" x 11", carbon paper, side-stapled. To the Members, ½-page by Love; Dividing Line, 1/6-page short (?) story by Bernie Bubnis; The Collectors Corner, ½-page column by Love suggesting potential collectors' items; We Suggest, ¼-page suggestion column by Love; The Science Shop "The Abominable Snowman" Part 1, 2/3-page article by Love; Special Announcement by Love announcing that starting with RB #2 there will be classified ads; Memo to the Readers, ¼-page memo asking for suggestions by Love.
2-8(4) pages. 8½" x 11", carbon paper, side-stapled. The Feature on Rusty Clapsadle, 1/3 page column on a club member; We Suggest, ¼-page column by Love; The Collectors Corner, ½-page by Love; The Science Shop "The Abominable Snowman" Part 2, 1/3-page by Love; Letters to the Editor, 1¼ pages; The Rocket Roll, 1/6-page (Rusty Clapsadle, Buddy Saunders, Charles Donthitt, Bernie Bubnis, Rick Weingroff, Jerry Snites (his cat), Mike (?), Edward Sheehy, Paul Seydor (the new kids).); The Classified, 2/9 page.
3-10(5) pages. 8½" x 11", carbon paper, side-stapled. You Are Too Old to Be Reading Comic Books, 2/3-page article by Love; We Suggest, 1/3-page by Love; Shion O'Shay, the God-Searing Man, 3/5-page short story by Buddy Saunders; The Feature on G.B. Love, 2/5-page; The Collectors Corner, 1-page by Rick Weingroff; The Science Shop "Mystery Ships over San Francisco", ½-page article by Saunders; Letters to the Editor, 2/3 page; The Classified, 1/3 page; The Rocket Roll, 1/5 page.
(Letters to the Editor, now classified, & The Rocket Roll will no longer be included in contents listings.)
4-10(5) pages. 8½" x 11" (1 page is 8½" x 14") carbon paper & mimeo, side-stapled. The Feature on Rick Weingroff, ¼-page; Rocketeer Gossip by Rick Weingroff, ½-page opinion column that Weingroff did for almost 5 years; Speed of Fire, 1 1/6-page article on the Metal Men by Weingroff; We Suggest, 1/12-page; To the Members, 3/5-page by Love; The Collector's Corner, ½-page by Love; The Readers of Mentin Part 1, 1/3-page story by Edward Sheehy.
5-10(5) pages. 8½" x 14", mimeo, top-stapled. The Fantastic-Lee Four, 2/3-page article by Weingroff (measurements for issues #5-10 are in relation to 8½" x 11" pages); Rocketeer Gossip by Weingroff, 3/5 page; Contest by S.F.C.A.; to Artists, ½ page; In Passing, ¼ page; The Best of S-F, ½-page column by Robert Harner; The Collector's Corner, ½-page by Weingroff; The Feature on Jerry Bails, 1/6 page; The Science Shop "Sonora Ghost or Fable", ½-page by Greg DeZiel; The Revenge of Mentin Part 2, 2/5 page by Edward Sheehy.
6-8(4) pages. 8½" x 14", mimeo, top-stapled. Rocketeer Gossip "The Revivals: Where Now?", 2/3 page by Weingroff; The Collector's Corner, 5/6 page with illo by Greg DeZiel on Dr. Fate (starting with Collector's Corner started coverage of golden age super heroes; #1-Spectre & #5-Justice Society); The Best of S-F, ¼ page by Harner; The Revenge of Mentin Part 3, ½-page by Edward Sheehy; The Feature on Paul Seydor, 1/5 page; The Incredible Hulk, ¼-page article by Weingroff; We Suggest, 1/12 page.
7-10(5) pages. 8½" x 14", mimeo, top-stapled. The Feature on Michael Maginnis, ¼ page; The Collector's Corner on Green Lantern, ½ page by Dave Bibby; The Science Shop "Ghost Shooting Star!", ¼ page by Rick Weingroff; We Suggest, 1/8 page; 1/3 page illo of The Spectre by Greg DeZiel; Master of Gravity, Gravity Man, ½ page short story by Buddy Saunders with illo by DeZiel; Rocketeer Gossip by Weingroff, 3/5 page; The Best of S-F, 1/3 page by Bob Harner.
8-12(6) pages. 8½" x 14", mimeo, top-stapled (1 page 8½" x 11" & ditto). The Feature on Dennis Budd, 1/6 page; The Collector's Corner, ½ page by Weingroff; A Love Letter issue reverts back to suggestions for potential collector's items); The Best of S-F, 1/3 page by

Harner; Furr, 1/6 page short story by Bubnis; Rocketeer Gossip, 5/6 page by Weingroff with illo of Blackhawk by DeZiel; We Suggest, 1/6 page; Ditto page by Bubnis, 1 drawing each of Capt. America & Fighting American; Heroes United by Fred Bronson, 1 1/8 page description of some of the members of Heroes United.

9-14(7) pages. 8½" x 11", mimeo, top-stapled. Rocketeer Gossip "I Remember", 2/3 page by Weingroff; Heroes United, 1¼ page description of the rest of Heroes United; The Best of S-F, 1/3 page by Harner; Graviteer and The Hole in the Ocean, 1 1/3 page short story with illo by Saunders; Blasting Off, ¼ page by Bronson on Gold Key.

10-10(5) pages. 8½" x 11", mimeo, top-stapled. The Feature on Larry Tucker, 2/7 page; Rocketeer Gossip by Weingroff, 6/7 page; The Best of S-F, 1/3 page by Harner; Forked Lightning Meets the Manis Masterpiece, 1 1/3 page short story by Paul Moslander; The Collector's Corner "Great Guardians, Another Guardian", 1 page article by Don Poote with illo by DeZiel.

11-26(13) pages. 8½" x 11", mimeo, side-stapled. The Feature on Frank Lamb, 1/3 page; The Comic Reviewer, 1 1/6 page by Steve Perrin; The Best of S-F, ½ page by Harner; Graviteer and the Sub Pirates, 1 2/3 page short story by Saunders; We Suggest, 1/6 page; The Collector's Corner "Captain Comet", 1 page article by Weingroff with illo by DeZiel; Rocketeer Gossip, 1 1/3 page by Weingroff on Showcase; cover of The Avenger by Love.

12-30(15) pages. 8½" x 11", mimeo, top-stapled. Cover of The Avenger by Love (intended to be the permanent cover of the RB but popular opinion decided against it); The First Year Is the Hardest by Love, ¼ page; The Comic Reviewer, 1/3 page by Steve Perrin; 1 1/6 page by Steve Perrin; 1 page drawing of Thor by DeZiel from Comic Heroes Unlimited #2; The First and Still the Greatest, ⅔ page article on Superman by Paul Gambaccini with 1 page ditto drawing of both the old and then-new Superman by DeZiel; The Collector's Corner, 1 2/3 page by Weingroff with illo of Capt. Marvel by DeZiel; The Adventures of Superman, ¼ page article by Tom McGeehan on the hardback Superman book by George Lowther; The Best of S-F, ½ page by Harner.

13-32(16) pages. 8½" x 11", mimeo & ditto, top-stapled. 2-color front cover of Adam Strange by Saunders; The Feature on Mel Herbers, ½ page; Rocketeer Gossip, 1 1/6 page by Weingroff; The Best of S-F, ½ page by Harner; Wanted: Dead or Alive!, 1 page by Bubnis with drawings of same, Steve Perrin, & John McGeehan; How's the World Treating You?, 1 page by Weingroff; Captain America, 1 2/3 page article by Ray Miller with 1 page 2-color illo by same of Cap and Bucky; Serial Shorts, 1 1/3 page listing of Capt. Midnight & Capt. Amazing serial credits and 1 page letter titles by John McGeehan & Love; The Rusty Man of Steel, 1 1/3 page article by Paul Moslander.

14-42(21) pages. 8½" x 11", mimeo & ditto, top-stapled. 3-color cover by Saunders of Capt. America; The Feature on Howard Keltner, 2/3 page; The Comic Reviewer, 1 1/3 page by Steve Perrin, 5/6 page; Wanted: A Good Team, 3 page article on Simon & Kirby with 1- & 2-color illos (former by John Ferrazzano & latter by P. Alfieri); Rocketeer Gossip, 1 1/3 page by Rick Weingroff; Graviteer Bastles Magnus, 2 page short story by Saunders with full-color title page illo (this story was published prior to Gold Key's Magnus) (Ads start to become abundant with RB #14)

15-46(22) pages. 8½" x 11", mimeo & ditto, top-stapled. Full-color cover by Saunders of Spider Man; Rocketeer Gossip, 1 1/3 page by Weingroff; Wanted: Dead or Alive, 1 page by Bubnis with drawings of Saunders, Love, & Weingroff; The Comic Reviewer "Amazing Spider-Man", 1 1/3 page by Love; Daredevil, 3 2/3 page article with 1 page full color drawing of Daredevil & the Little Wise Guys by Rick Durell; The Best of S-F, ½ page by Harner; The Feature on Steve Perrin, ½ page; Better Publications (Nedor) Revisited, 1 page of tracings of Doc Strange, The Black Terror, Captain Future, Pyroman, American Eagle, Liberator, American Crusader, Flaming Yank, Woman in Red by Ray Miller; The Comic Reviewer 3/5 page by Perrin; 1 page tracing of Australia's Catman, Raven, & Panther with ⅓ page rundown by Glen Johnson.

16-40(11) pages. 8½" x 11", mimeo & ditto, top-stapled. 2-color cover of Shield (Pvt. Strong) by Saunders; Rocketeer Gossip, 1⅓ pages by Weingroff; The Late and Great Captain Flag, 2-page article with 2 3-color illos by Howard Keltner; The Feature on Don Poote, 5/6 page; The Fan Commentator "Old Comic Selling Prices, High", 2/3 page by Mickey Martin; A Capsule History of E.C.'s Weird Science, 1 page article with 1 page cover tracing of WS #12 (1950) by Bill Spicer; Scrap Sketch, ½ page by Steve Utley; ½ page tracings of Sandman & Spectre by Ray Miller.

17-40(9) pages. 8½" x 11", mimeo & ditto, top-stapled. Full color cover of Captain Atom by Howard Keltner; Comic Reader Extra, 2 pages by Jerry Bails with illos by Roy Thomas; The Magnetism of Magnus, 1 page by Bob Harner; Rocketeer Gossip, 1 1/3 page by Weingroff; Fawcett Revisited, 1¼ pages of tracings by Miller of Capt. Marvel, Mary Marvel, Minute Man, Hoppy the Marvel Bunny, Capt. Marvel Jr. Commando Yank, Mr. Scarlet & Pinky, Capt. Midnight, Spy Smasher, Bulletman & Bulletgirl, and Phantom Eagle; The Best of S-F, ½ page by Harner; Man of the Atom, 2 2/3 page article on Capt. Atom with illo by Weingroff; Comic Reviewer "The East Side Gang of the 21st Century", 1 page by Steve Perrin; The Feature on Paul Gambaccini, ½ page.

18-42(5) pages. 8½" x 11", ditto, corner-stapled. 3-color cover of Green Lantern by Saunders; The Feature on John Hamilton, ½ page; A Voice from the Minority or: "Is There Anything Wrong with Comics Today That Talent Couldn't Cure?", ¼ page article with illos by Bill Spicer; The Best of S-F, ½ page by Harner; Hillary, 1⅔ page short story by Bill Regier & Chuck Moss; The Human Torch, 2⅔ page article with full page 2-color illo by Miller; Rocketeer Gossip, 1⅓ page by Weingroff; Cover of Strange Mystery Men #31 by Miller; News from D.C., 1 page.

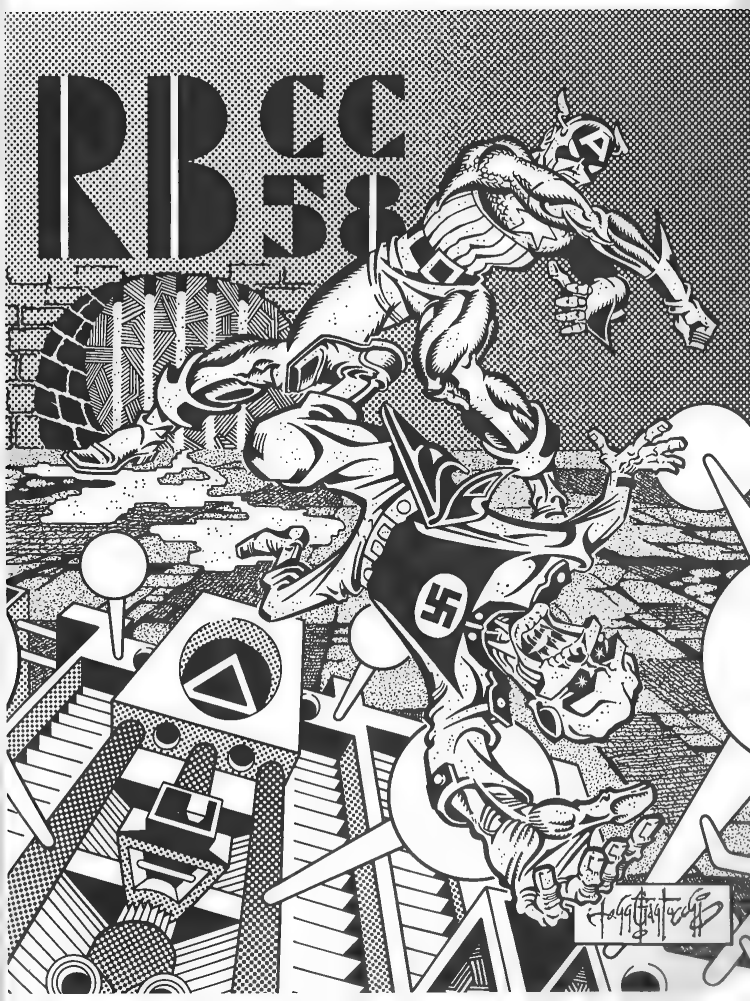
19-36(6) pages. 8½" x 11", ditto, corner-stapled. 3-color cover of Miss Liberty from Tomahawk by Saunders; The Comic Reviewer "Two Strikes and You're Out", ½ page by Love; The Best of S-F, ½ page by Harner; A Capsule History of E.C.'s Frontline Combat, 1 page article with 1 page cover tracing of FC #1 by Miller; The Rise of Iron, 2½ page article on Robotman by Glen Johnson with tracing by Miller; Rocketeer Gossip "It All Started with the Flash!", 1⅓ page by Weingroff; Rocket's Blast Pin Up Page #1 Wildfire by Miller, 1 page; Comic Reader Extra, 2/3 page by Jerry Bails.

20-42(6) pages. 8½" x 11", ditto, corner-stapled. Full color cover of Capt. Marvel & Billy Batson by Howard Keltner; The Feature on Dave Bibby, ½ page; Rocketeer Gossip, 2 pages by Weingroff; Justice by Lightning, 1 1/3 page by Love; Capt. Marvel by John Ferrazzano with illos of Cap & Sivana by P. Alfieri; 1 page tracing of the Green Lama by Miller; The Rise of the Atomic Knights, 1⅓ page article by Walt Taylor with 2 page illo of the Knights by Alan Weiss; Capt. Marvel Comic Books from Spain, 5/6 page by John McGeehan; The Best of S-F, ½ page by Harner; News from D.C., 1 1/6 page.

21-42(4) pages. 8½" x 11", ditto, corner-stapled. 3-color cover of Shield & Dusty by Miller; The Feature on Dave Bibby, 1/3 page; The Rise of the Atom-Direction, 2 1/3 page article on E.C.'s New Direction comics by Paul Gambaccini with 1-page of comic tracings; The Best of S-F, ½ page by Harner; Rocketeer Gossip, 1 page by Weingroff; 1 page cover tracing by Miller of All Star #7; The Original Shield with Dusty the Boy Detective, ¼ page article with 3 small illos and title page full color illo by Howard Keltner.

22-48(5) pages. 8½" x 11", ditto, corner-stapled. Full color cover of Capt. Marvel & Billy by Saunders; Rocketeer Gossip, 1 page by Weingroff 2 page Street & Smith Revisited, tracings of Shadow, Supersnipe, Doc Savage, Hooded Wasp, and Ajax by Miller; Flesh and Blood of the Ink, ⅔ page article on pulps with illos by Alan Simons; The Best of S-F, ½ page by Harner; 1 page tracing of the Spirit by Miller.

23-34(3) pages. 8½" x 11", ditto, corner-stapled. Full color cover of Capt. Commando by Saunders; The Feature on Ray Miller, ½ page; Captain Fear-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less Comics #1, ½ page synopsis by Bill Regier with 1 page cover tracing by Saunders; What Happened to the Shield and Black Hood?, ½ page article by Weingroff with illo of Shield by same and 1 page 3-color illo of Black Hood by Saunders; Rooket's Blast Pin Up Page #2 Hightmare & Sleepy by Miller; Rooketeer Gossip "LEast Ways-That's My Opinion", 1 page by Weingroff.

24-46(4) pages. 8½" x 11", ditto, corner-stapled. Full color cover of Atoman by Saunders; The Origin of Atoman, 1 page by Love; The Best of S-F, ½ page by Harner; Rooket's Blast Pin Up #3 The Black Angel by Miller; Letters page entitled "Blasts from the Readers" for the 1st time; Ready sheet for Heroes! Hangout #1 is 1st appearance of offset in RB; 1 page cover tracing of All Star #8 by Saunders; Spotlight on the Pros #6 Gil Gielia, 1 page article by Bubnis on his visit with Gielia; The Feature on Tom McGeehan, 1 page; Rooketeer Gossip, 2¾ page by Weingroff.

25-46(4) pages. 8½" x 11", ditto, corner-stapled. 3-color cover of Hawkman by Alan Weiss; The Atom, 1¼ page article by Sherman Howard with 2 pages of 3-color illos by Weiss; The Features on Margaret Gemignani, 1/3 page; Comic Books Controversy Crisis and Censorship; 10 page article by Bill Spicer on the Comics Code Authority including an interview with Leonard Darvin, executive secretary of the Comics Magazine Association of America; 3-color cover tracing of Planet #57 by Bill Spicer; News from D.C., 1¼ pages; The Best of S-F, ½ page by Harner.

26-46(4) pages. 8½" x 11", ditto, corner-stapled. 3-color cover of Spectre by Saunders; The All Winners Squad, 2 1/3 page article by Don Rooke with 2 pages of 2-color drawings of the Squad members by Saunders; The Best of S-F, ½ page by Harner; 1 page cover tracing of Captain America #78 by Howard Waldrop; The Marvel Era, ¼ page by Smasher, 1 2/3 page article on the CM-SS battle in Whiz #4 15-18 with 1 page title page illo by Miller; Rooketeer Gossip, 3 pages by Weingroff; 1 page drawing of Zip #1 by Mike Sekowsky.

27-54(5) pages. 8½" x 11", ditto, corner-stapled. Full color cover of the Web by Howard Keltner; Spotlight on the Pros #2 Mike Sekowsky, ¼ page by Bubnis; Inside the Cover, ¼ page synopsis of Marvel Mystery #8 by Rick Durell with photocopy of cover; A Page from the Golden Age, 1 page of strip tracings of Jigga & Naggie, Barney Google, Snuffy Smith, Happy Hooligan, Boots, and Mickey Mouse by Miller; Seducing the Innocent, 2 pages of panel tracings by Paul Gambaccini accompanying the 2 page review of Wertham's Seduction of the Innocent; Rooketeer Gossip, 1 1/6 page by Weingroff; Cover tracing of Thrilling #22 by Miller; 1 page drawing of Spider-Man by Charles Hague; The Best of S-F, ½ page by Harner.

28-68 pages. 8½" x 11", ditto, corner-stapled. Full color cover of Air Wave by Saunders; "Revolutionary" News from the Editor, 1 1/3 page announcement concerning the merging of the RB and the CC; Comic Books Controversy Crisis and Censorship Part Two, 8 pages of letters compiled by Bill Spicer concerning the Comics Code Authority; Cover tracing of Top Comics #6 cover by Charles Rogers; Rooketeer Gossip, 2 pages by by Weingroff; The Best of S-F by Harner, 5/6 page; Tracing of Wonder Woman by Miller, 1 page; Cover tracing of Nickel Comics by Miller; Last installment of The Rocket Roll in #28.

29-66 pages. 8½" x 11", ditto, corner-stapled. Full color cover of golden age daredevil by Saunders; Pocket Size Comics, 3 page article with 4 1- and 3-color drawing by Miller; The Best of S-F, ½ page by Harner; Cover tracing of Atoman #1; Rooketeer Gossip, 2¾ pages by by Weingroff; Spotlight on the Pros The DC Group, 1½ pages by Bubnis; Blue Streak and Doctor Medusa, 2 2/3 page review of whitman's hard-back super hero novel illos by Ronn Foss; Comic Reader Special, 3 1/3 pages by George Pacinda; Hall of Fame Black Fury, 1 page by Billy White; Professional Pondering, 1 page by Bubnis; Comic Reader Addition, 5/6 page reprinting of CR news concerning the CC and the Academy of Comic Book Fans & Collectors.

30-74(1) pages. 8½" x 11", ditto, corner-stapled. Cover of the Blackhawks by Saunders; Rooketeer Gossip, 3¼ pages by Weingroff; RB Pin Up, The Newsboy Legion and The Guardian by Don Fowler (Buddy Saunders); Spotlight on the Pros #4, Marvel and Gold Key, 2 pages by Bubnis; Cover tracing of Air Fighters #11 by Miller along with 1/3 page article; Inside the Cover; The Best of S-F, 2/3 page by Harner; Capt. Marvel Has He Returned from Limbo?, 1 2/3 page article with 2 illos by Don Fowler (Buddy Saunders); Cover tracing of Batman #13 by Sken; Professional Ponderings, ¼ page by Bubnis; The 1963 Alley Tally, 2 page report with photos by Ronn Foss; On the Drawing Board, 2 pages of news by Bails; Comic Reader Bulletins, 2 pages by Bails; Is Captain Marvel The Greatest of All Time?, 2-color illo by Foss; The Dealer and the Collector, 1 3/4 pages by Phil Seuling; Hall of Fame The Twister, 1 page by Billjo White.

31-74(2) pages. 8½" x 11", ditto, corner-stapled. 3-color cover of Kenton of the Star Patrol in ink Eubert from Avon's Out of This World by Foss; A Gallery of Heroes from Wings Comics, 8 pages of beautiful ditto 3-color by Bill Spicer; Spotlight on the Pros #5, Steve Ditko, 1 1/3 pages by Bubnis; The Best of S-F, ½ page by Harner; Cover tracing of Fox's Wonder (Wonderworld) #1 by Ghuck Rogers; Rocketeer Gossip, 4 pages on Captain Marvel by Weingroff; Hall of Fame Lash Lightning, 1 page by Billy White; A Reflection from the past, 2/3 page article on Tip Top Comics by Ed Lahmann; A Salute to One of the Greatests of the Greats! Captain Marvel, Two "Very" Familiar Scenes, scanned mimeo page of Capt. Marvel panels, the scenes being Billy Batson tied and gagged and Capt. Marvel knooking out Ibvana. (Last monthly issue)

32-82(1) pages. 8½" x 11", ditto, corner-stapled. 3-color cover of U. S. Jones by Ray Miller; The 'Horn of Plenty' Years-1940-1943, 3 page article on golden age comics with this issue's Hall of Fame reprox of Capt. Marvel Jr. #1, Human Torch #1, Zip #1, & Star Spangled #7; Rocketeer Gossip, 2 2/3 page by Weingroff; Capt. America #6 cover tracing by Miller; RB Pin Up of Quicksilver by Don Fowler (Buddy Saunders); The Best of S-F, ½ page by Harner; Metamorphosis of Darkness! The Changing Shadow, 1¼ page article with full page illo by Howard Waldrop; Hall of Fame Magno & Davey, 1 page by Billo White. (First bimonthly issue)

33-84(1) pages. 8½" x 11", ditto, corner-stapled. 3-color cover of Blue Bestle by Miller; Gambacoini in Wonderland, 2 2/3 page article by Paul Gambaccini on his visit to MAD HQ; Cover tracing of Daredevil #26 by Charles Rogers; 4-panel cartoons, super hero variety, by Bill Regier & Chuck Moss; The Best of S-F, 2/3 page by Harner; Rocketeer Gossip, 2¾ pages by Weingroff; Wizard of the Wireless, 1½ page article by Howard Friedrich with full page illo by Foss; Hall of Fame Target and the Targeteers, 1 page by Billjo White; Seuling's Corner, 1 5/6 page by Phil Seuling (although this was not the last issue it was the first installment of what became a regular column in the RBCC for a while).

34-90(2) pages. 8½" x 11", ditto & mimeo, side-stapled, misnumbered #33 on cover. Cover of panel repro from Yank & Doodle from Prize Comics; Spotlight on the Pros #6, Carmine Infantino, 1 1/3 pages by Bubnis; The Birth of the Comic Book, 1 5/6 pages by Lee Whittlesey; The Best of S-F, ½ page by Harner; Crack Comics' Famous Captain Triumph, 1 page of panel repros; Whiz Comics, 1 page on Whiz #21 by Foss; Cover tracing of Detective #135; Joy Holiday 1965, 1 page 3-color drawing by Foss; Hall of Fame Green Hornet, 1 page by Billjo White; Paid ad by Alex Almarez concerning the Comic Collectors of Greater NY.

35-78(1) pages. 8½" x 11", mimeo & ditto, side-stapled. 3-color cover of The Phantom by Foss; Golden Age Heroes--Capsule History--The Original Hawkman, 1 page with 1 panel tracing by Ray Miller & Love; Rocketeer Gossip, 2 2/3 pages by Paul Gambaccini; Never to Be Forgotten--The Destroyer, 1 page drawing by Farley Holman; Seuling's Corner, 2 pages by Seuling; Howard the Cover of Daredevil #3, 1¼ page by Miller with cover tracing by same; The Best of S-F, ½ page by Harner; Plastic Man, 3 1/3 page article by Dave Bibby with 1 page splash repro; Is It True Blondes Have More Fun? or Alterations Don't Make Changes!, 2 page article by Foss concerning the theories of Wertham et al, Krafft, and his swiping of Alex Raymond, includes a letter from Bill Harris, then-editor of Gold Key.

36-84(3) pages. 8½" x 11", mimeo & ditto, side-stapled. Cover of Wonder Woman by Howard Harner; A Scene from the Golden Age #1, Nedor Pub-

lication's famous Black Terror, page panel repro; Seuling's Corner, 2 pages by Seuling; Behind the Cover of U. S. Jones #1, ½ page by Love with cover repro; Rocketeer Gossip, 3 pages by Gambaccini; Hall of Fame Black Condor, 1 page by Miller; The Comicollector Hostess Joy Holiday, 1 page of drawings by Foss; Golden Age Heroes--Capsule History--Catman & Kitten, 1 page with panel tracing by Miller & Love; The Best of S-F, 5/6 page by Harmer.

37-74(4) pages. 8½" x 11", mimeo, side-stapled. Cover of panel repro from Green Mask; Scenes from the Golden Age #2, Red Cross from Capt. Aero Comics, 1 page; Seuling's Corner, 2 pages by Seuling; Rocketeer Gossip, 4 pages by Weingroff; Cover repro of Star Spangled #27; "You Can't Hardly Get Them Any More!" or The Horrible Main Battle Issue and The Fantastic Four Annual #1: A Comparison by Carole Seuling, 4 pages with panel repros; Golden Age Heroes--Capsule History--Miss Victory, page with tracing by Miller & Love. (5 wk. pubbing schedule)

38-42 pages. 8½" x 11", mimeo, side-stapled. Cover of panel repro of Captain Courageous; Scenes from the Golden Age #3, The Zebra from Green Hornet Comics, 1 page; This 'n' That, 3½ pages by Paul Gambaccini; Cover repro of Captain America #56; Rocketeer Gossip, 4 pages by Weingroff; The Best of S-F, 2/3 pages by Harmer; Golden Age Heroes--Capsule History, Sandman & Sandy, 1 page by Miller & Love; Seuling's Corner, 2 pages by Seuling.

39-70(2) pages. 8½" x 11", mimeo, side-stapled. Cover of the Hulk by Saunders; Supersnipe, the Boy with the Most Comic Books in America, 4 1/3 pages with 1 panel repro by Jim Payan; Cover repro of America's Greatest #6; Scenes from the Golden Age #4, Magno & Davey, 1 page; Golden Age Heroes--Capsule History, 1/3 & Jinx, 1 page by Miller & Love; Rocketeer Gossip, 3 pages by Weingroff; Seuling's Corner, 2½ pages by Seuling.

40-68(4) pages. 8½" x 11", mimeo, side-stapled. Cover of The Ghost Rider by Bilo White; Seuling's Corner, 2 pages by Seuling; Scenes from the Golden Age, Yank & Doodle and Black Owl from Prize Comics, 1 page; 2 page article reprint from the Los Angeles Times about Cherokee Book Shop with 2 photos; Rocketeer Gossip, 5 pages by Weingroff; Cover repro of Captain Aero #6.

41-84(1) pages. 8½" x 11", mimeo, side-stapled. Cover of the Black Hood by Rich Buckler; Rocketeer Gossip, 4 pages by Weingroff; Seuling's Corner, 2 2/3 pages by Seuling; Cover repro of Police #7; Four, 1¾ pages by Miller covering Marvel Mystery #26 through #29; Scenes from the Golden Age #6, Bulletman & Bulletgirl, 1 page.

42-82(3) pages. 8½" x 11", mimeo, side-stapled. Cover of Batman, 25 Years Ago, panel tracings by Miller; Rocketeer Gossip, 5 pages by Weingroff; Scenes from the Golden Age #7, Flagman, 1 page; Four, 1 page covering Captain Americas #15-#18 by Miller; This 'n' That, 1/3 page by Louis Black; Cover repro of Black Hood #16; Seuling's Corner, 1¼ pages by Seuling; Candid Comments, ¼ page by Calvin Gaines, (Bismarck)

43-130(3) pages. 8½" x 11", mimeo, side-stapled. Cover of Captain Marvel & Mr. Mind by Steve Saboj Dull, Drab, and Dreary, 2 pages by Calvin Castiner; Rocketeer Gossip, 5 pages by Weingroff; 8 offset pages from Tom Reamy's Trumpet #3; Scenes from the Golden Age #8, YellowJacket, 1 page; Hawkman "From the Skies Come the Hawks", 2 1/3 page article by Jim Payan with 1 1/2 pages of panel tracings; Bits 'n' Pieces, 1/5 page by Norsen Parker; This 'n' That, 1/3 page by Louis Black.

44-120(4) pages. 8½" x 11", mimeo, side-stapled. Cover of Fighting Yank by John Fantucchio; Cover tracing of Adventure #73 by Miller; Sick's Stein Sez, 1 2/3 pages by Sick; Four for the Price, ¼-page cover repros of Black Cats #13 & #14, and Green Hornets #40 & 42; This 'n' That, 2/3 page by Black; News Flashes, 1/3 page by Tom Laurie; Scenes from the Golden Age #9, Kid Desmond, 1 page; Rocketeer Gossip, 6 pages by Weingroff.

45-90 pages. 8½" x 11", mimeo & offset, side-stapled, first appearance of offset ads prepared by the S.F.C.A. Cover of Batman & Sleepy by Rich Buckler; Rocketeer Gossip, 3 2/3 pages by Weingroff; Article reprint from the Houston Post concerning Gene Autry; Four, 3 page with ¾-page panel repro covering Batman #9-12 by Miller; Sniper's Nest, 2 2/3 pages by Tom Fagan with column title logo by Harry B. Lavins; 1/3 page cover repro of 4 Favorites #19; Scenes from the Golden Age #10, Dr. Mid-Nite, 1/5 page; Seuling's Corner, 3/4 reduced page by Seuling; ¼ page cover repro of Prise Comics; This 'n' That, ½ page by Black.

46-94(4) pages. 8½" x 11", mimeo & offset, side-stapled. Cover of Mr. Justice by David Wolfram; Planet Comics, 1/3 reduced page by Bill Parent with panel tracings; Scenes from the Golden Age #11, Black Pirate from All-American, ¼ page; Rocketeer Gossip, 1 5/6 pages by Weingroff with cover repro of Whiz #59; Sick's Picks, 2/5 page by Weingroff; Sniper's Nest, 3/5 page by Fagan; Scenes from the Golden Age #12, Doctor Frost from Prize #33, ¼ page.

47-62 pages. 8½" x 11", mimeo & offset, side-stapled. 2-color cover of the Spirit by Saunders; "Where Were These Monsters, See?", 5/6 page article by Jim Jones with 13-page & full page illustrations; Seuling's Corner, ¼ page by Seuling; An Interview with Harvey Kurtzman, 1 page with cover repros by Alan Hewetson; Scenes from the Golden Age #13, Black Owl from Prize #33; Rocketeer Gossip, 1¾ pages by Weingroff; ¼ page cover repro of Green Lantern #28.

48-84(3) pages. 8½" x 11", mimeo & offset, side-stapled. Cover of Captain Marvel by Earl Blair; 1/3 page cover repro of Ghost Rider #1; Scenes from the Golden Age #14, Quicksilver from National #59; Rocketeer Gossip, 1 1/2 pages by Weingroff; Rocketeer Gossip Part II, 2 pages by Weingroff; Golden Age Heroes--Capsule History--Rocketman & Rocketgirl, 1 page with panel tracing by Miller; Oddity Page, ¼ page by Miller.

49-124(1) pages. 8½" x 11", mimeo & offset, side-stapled. Cover of Superanipe by Miller; The Comics, 1 2/3 pages article reprint from Yank Vol. 4 #23, includes cover repros; Rocketeer Gossip, 2 1/3 pages by Weingroff; Scenes from the Golden Age #15, Capt. Commando from Wow #61, 1/3 page; Oddity Page, ¼ page by Miller; 1/3 page cover repro of Strong Man #1.

50-96(2) pages. 8½" x 11", mimeo & offset, side-stapled. 50th issue Commemorative Cover by John Fantucchio; Namor...The Seaweed Superman!, 1 page article with 1965 illos by Jim Mariner by Jim Jones; Ego One, 8 pages on Canadian fandom by George Henderson; Viking Presents, 2 pages of miscellaneous thoughts by Henderson; Think Nice Thoughts Under One, article Explains the Merry Marvel Marching Society, 4 pages produced by Henderson; Cover repro of Fighting Yank #14, 1/3 page; Scenes from the Golden Age #16, Capt. Wonder, Jr. from ONE #92; Oddity Page, 1/6 page by Miller.

51-46 pages. Walt Disney commemorative cover by Buddy Saunders; Ego One Oddity Page, 1/3 page by Miller; A Page from the Past, 1¾ DC ad page, 1 page; I Like Comics, 2/3 page article by Russ Cochran reprinted from Treasure Chest Teacher's Edition; Space Ghost article reprinted with illo by Jim Jones; Captain Midnight Splash page repro, 1/3 page; Article reprint from Milwaukee Journal on George Schwartz; ¼ page drawing of Flash Gordon & Ia Kirby by Jim Jones with ¼ page explanation.

52-52 pages. Symbolic EC (?) cover by Dick Mosso; Superman Is Still Super, 1 page article with photos reprinted from New York Sunday News; The Oddity Page, 1/3 page by Miller; Comic Books: A Study in Reality?, 3 page article by Bill Parent; Scenes from the Golden Age, Vigilante splash page from Action #75; 1 page article repro from Captain Marvel Jr. #84; Comicdom's Cult of Collectors, newspaper reprint about Dave Kaler & fandom, 1 page with photos.

53-52 pages. Black & white cover painting of the old & new Shadows by Fantucchio; A Howl Heard Through the Heavens, 1 3/4 page article on Sky Wolf by Tom Fagan; Jack Lin in Old Comics, 1 page Tucson Daily Citizen article reprint on Shirley's Book Store in Tucson; Comic Strip Character is Being Created Here, 1 page article reprinted from the Richmond Times Dispatch concerning Graphic Showcase; Scenes from the Golden Age, Plastic Man splash page from PM #56; The Oddity Page, ¼ page by Miller.

54-52 pages. Cover of Sizzler type attacking jets by Wally Wood; The Winner Is, 5/6 page article on 1966 circulation figures by Gail Sutton; Scenes from the Golden Age, Batman splash page from Batman #34; Batman, Superman, and All That Comic Crowd Coming of Age, 1 page newspaper ar-

tiole reprint from ?; Of Hegarth, Manning, and Giolitti, 1/2 page article comparing the said artists' styles on Tarzan in D.D. Ensign; The Oddity Page, 1/3 page by Miller.

55-80 pages. Black & white cover painting of the Fly by Fantucchio; A Man of Steel!, ½ page article with ½ page drawing concerning Boxo the Robot from Smash Comics by Jim Jones; Adam Strange The Thinking Man's Super Hero, 3/4 page article by Howard Siegel; The Oddity Page, 1 page including an index of the Mr. Mind Serial from part 7. Marvel and panel tracings by Miller; Scenes from the Golden Age, cover repro of British Captain Video comic; "Pepe Nut" Rallves Radio, ½ page article reprint from the Richmond News Leader concerning Frank Buxton & radio.

56-68 pages. Cover of Daredevil throwing Dynamo off a building by Wally Wood; High Points Hoard for Ancient Comic Books, newspaper reprint article from ?, 1 page; Bam! Pow! Two Captain Marvels Do Battle In Lawsuit over Use Of Name in Comic Books, 2/3 page newspaper article reprint concerning M.F. Enterprises & Marvel Captain Marvels; The Shadow Knows, How about You?, newspaper review of The Great Radio Heroes by Jim Harmon, 1/4 page; Cover repro Master Comics.

57-72 pages. 2-color cover of Deadman by Fantuchio; Super-Heroes Are Big Business, 1½ page article by Howard Siegel; ½ page drawing of Batman-Mary, 1939 by Jim Amash; Scenes from the Golden Age, panel repro from the Black Condor, ½ page; Red Ryder-The Classic Western Strip, ½ page wiki llle by Bill Lamanna.

58-60 pages. Cover of Captain America battling Red Skull by Fantucchio; Cartoons: 1883-1932, 3/4 page article by Scott Denny; Scenes from the Golden Age, ½ page of Phantom Eagle from wow #51; The Oddity Page, 2/3 page by Miller; Good Does Triumph-in Marvel Comics, 1 page newspaper'article reprint with photos and panel repros.

59-96 pages. Cover of Sandman by Joel Pollack; The Southwestern Con 1968, 3/4 page by Love; Scenes from the Golden Age, splash page repro of Liberty Belle from Star Spangled Comics #11 1968 Be Comicdom's "Year of Despair"?, 1 page article by Howard Siegel; 1 page introduction for Don Newton's The Savage Earth strip which starts in #60; RBCC Hall of Shame #1, The Clown from Ace's Magno, 1 page by Miller; 1 page black & white repro of Superman painting by Fantucchio.

60-88 pages. Black & white cover painting of Tarzan by Fantucchio; The Savage Earth Chapter 1, Oracle of Doom, 1 page by Newton; Leapin' Lizards! Old Comic Books Sell 6 for $10, New York Daily News article reprint concerning the Scarp Con '68, ½ page; Scenes from the Golden Age, Superman's Fortress Of Solitude from Superman #17, 1 page; Flashbacks and Oddities, 1 page by Miller; RBCC Hall of Shame #3, Baron Gestapo from MLJ's Zip and Steel Sterling, 1 page by Miller.

61-88 pages. 2-color cover of Amazing Man by Fantucchio; Monster Remembered..., 1 5/6 page article by Jim Jones on Frankenstein with lists of various ones; The Savage Earth Chapter 2, The Final Fury, 1 page by Newton; Random Thoughts of a Comic Collector, 1 page by Howard Siegel (actual 1st installment of Comic Collector's Comments); Oddities and Flashbacks, 2/3 page by Miller; Black & white painting of the Owl by Newton, 1 page; Scenes from the Golden Age, Black Fury and Mr. Mind, 1 page; Double Publish Own Comic Book, 1 page newspaper article reprint concerning fanzine "Illusions"; RBCC Information Center, 1st installment, 1 page by Miller; From the Quality Collection of Jane Kousek, ½ page photo of Kousek's Quality collection; Por Sunday Strip Collectors, 1 page article by Rick Durrell; Scenes from the Golden Age, 1 page splash repro of the Spider from Quality; Leapin' Lizards! A Serious Appraisal of Comic Strips, 1 page newspaper book review of A History of the Comic Strip; Tarzan and Bobs of The Day, 1½ pages by Jim Foster reprinted from Capt. George's Comic World #9.

62-104(2) pages. 2-color cover of the Silver Surfer by Fantucchio; The Effects of Comics Part 1, 1½ page article by George Schwarts with 1½ pages of page repros; The Savage Earth Chapter 3, Tombs of Survival, 1 page by Newton; Tarzan Part 2, 1 page by Foster; Comic Crazy Comics Quick, 5/6 page newspaper article reprint concerning Frank Scadina & his store in San Jose; Oddities & Flashbacks, ½ page by Miller; Scenes from the Golden Age, Green Mask from Mystery Men, ½ page panel repro Flame #1 1940 cover repro of Flame back covers repro of World's Finest #3, 1 page; Are Things Looking up for Comicdom?, 1 page article by Howard Siegel; Comic Collector's Comments, 2/3 page by Siegel; RBCC Information Center, 2 pages by Miller; Flash Gordon a Collector's Item, 1 page newspaper article reprint concerning Kenneth Viola; 5/6 page drawing of the Face by Jim Aparo; Scenes from the Golden Age, ½ page repro of Flame Girl from Wonderworld.

63-112 pages. Black & white cover painting of the Spider from The Fly (Archie) by Fantucchio; 1st installment of Ye Olde Fanzine Shop with Don Newton's logo; The Effects of Comics Part 2, 1¼ page article by George Schwartz with 1½ pages of cover & page repros; The Savage Earth Chapter 4, The Search, 1 page by Newton; Tarzan Part 3, 1 page by Foster; Comic Collector's Comments, 1 page by Siegel; Oddities, 1 page cover repro of Walt Disney's Comics & Stories #1; RBCC Information Center, 3½ pages by Miller including a checklist of the Capt. Comet stories in Strange Adventures; If It's a Dress, by Law It's by Shaw, ½ page article reprint concerning Scott Shaw; 2 page drawing of the Guardian by Newton; ½ page photo repro of Nickel #1-6; Comic Economics, 1½ page article by Siegel; Back cover black & white painting of Doctor Strange & Dormammu by Fantucchio.

64-116(2) pages. Black & white cover painting of Frankenstein by Fantucchio; ½ page black & white repro of Superman painting by Newton; The Effects of Comics Part 3, 1 1/6 pages by George Schwarts with 3½ pages of cover & panel repros; Super Heroes-Everyone's Pall Guys, 2/3 page article by Siegel; How's Your Comics IQ?, 1 page quiz reprinted from the Pittsburgh Press; 1 page page repro from 1st Issue Special; Famous Weird Science Fantasy #25 by Williamson; RBCC Information Center, 1½ pages by Miller; The Savage Earth Chapter 5, Caverns of the Infernones, 2 pages by Newton; Tarzan Part 4, ½ page by Foster; 2 page drawing of Captain Marvel and the Shazam gods by Don Newton; Crackajack Funnies #33 & #36 cover repros, 2/5 page; Comic Collector's Comments, 1½ page by Siegel.

65-96 pages. Black & white cover painting of The Savage Earth by Don Newton; Tarzan Part 5, 1 page by Foster; The Savage Earth Chapter 6, Destruction the Immortal, 2 pages by Newton; 1 page repro of Flash Gordon Sunday strip (4-10-38); EC Revisited, 1¼ pages by Rich Hauser; RBCC Information Center, 1 pages by Miller; Scenes from the Golden Age, 2 page splash panel from Uncle Sam #5; The Greatness of H.G., 1 page William Reynon repro of Girls from Weird Science #20; 1 page black & white painting of Dr. Fate by John Adkins Richardson; Comic Collector's Comments, 2 pages by Siegel.

66-108 pages. Cover of Dr. Personified by Robert Kline; Tarzan Part 6, 1 pages by Foster; The Savage Earth Chapter 7, A Desperate Plan, 2 pages by Newton; Scenes from the Golden Age, 1 page splash from Star Spangled Stories, (story reprinted in entirety in Golden Age Collector #1); RBCC Information Center, 6 pages by Miller; EC Revisited, 1¼ pages by Hauser; Homage to Alex Raymond-"How Like unto Gods" Things of Earth were those we met on Mongo.", 2 page drawing of Flash Gordon, et al by John Adkins Richardson; Comic Collector's Comments, 1 3/4 pages by Siegel; 1 page black & white painting of the Spectre by Richardson.

67-116 pages. Black & white cover painting of Captain America & Falcon by Don Newton & Richardson; Tarzan Part 7-Conclusion, 1 page by Foster; Turn Around, Honey, Your Past Is Showing, 1 page article by Bernie Bubnis; Artist Showcase #1, 1 page drawing of Conan broad & winged men; by Ken Landgraf Jr.; The Savage Earth Chapter 8, Trapped!, 1 page by Newton; Comic Collector's Comments, 3 pages by Siegel; 1 page repro of The Silver Star #1 by Frank Frazetta from Gunsmoke Western #33 by Williamson; 2 page drawing by Nelson of monsters battling broad & winged men; RBCC Information Center, 6¼ pages by Miller.

68-140 pages. Cover of the Hangman by Newton; Artist Showcase #2, 1 page drawing of monk sacrificing broad by Mike McKenney; Mismicon, December, 1969: The Southwest Conference of Comicon, 1 page article by John Ellis with border drawing by Andy Warner; The Savage Earth

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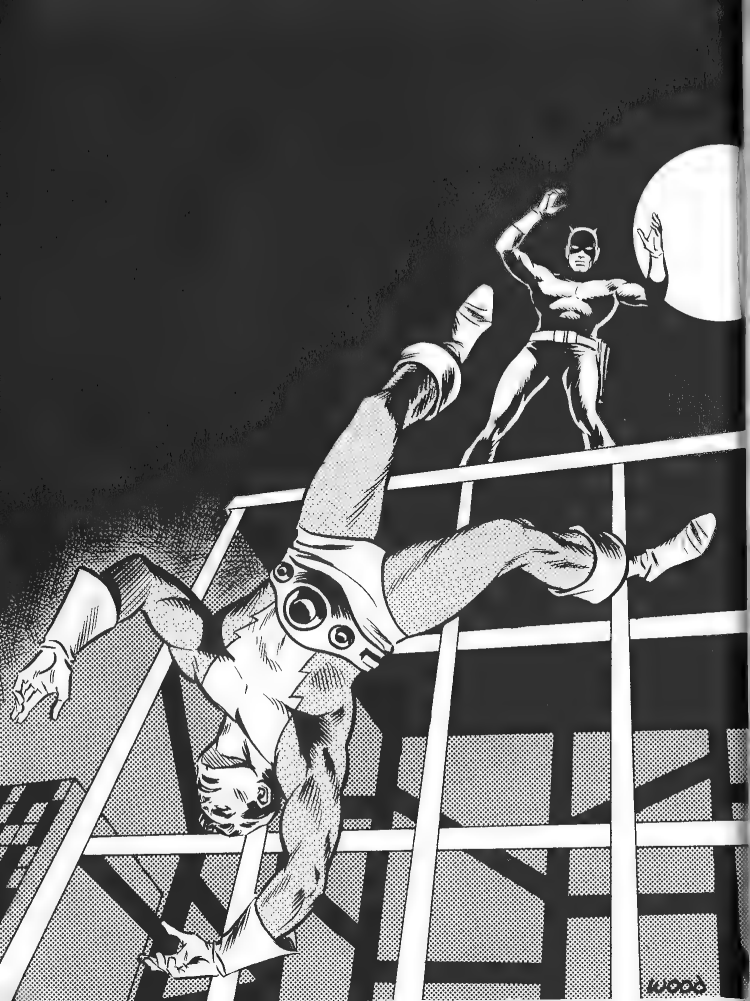
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Chapter 9, Missile of Death, 2 pages by Newton; Comic Collector's Comments, 3 pages by Siegel; Scenes from the Golden Age, 1 page splash page repro from Zip #27 of Sub Wet (story reprinted in entirety in Golden Age Collector #1); RBCC Information Center, 7½ pages by Miller. (5 to 6 week publishing schedule)

69-84 pages. Cover of Horse barbarian battle by Robert Kline; Artist Showcase #3, 1 page drawing of the Black Knight by Andy Warner; EC Revisited, 2½ pages by Hauser of 1 page cover and 1½ pages of Crypt of Terror #17, Tales from the Crypt #26 & #35, and Haunt of Fear #14; Turn Around, Honey, Your Past Is Showing, 1 page by Bubnis; Comics on Their Way Out!, 1 page article by Warner; The Savage Earth Chapter 10, Destructon's World Crumbles, 2 pages by Newton; Malice in Wonderland?, 2 page article on comic frauds by Bruce Hamilton (the article, not the frauds); 2 page drawing of Thor by Newton.

70-100 pages. Cover of broad battling aquatic monster by Juanillo; Artist Showcase #4, 1 page drawing of Captain America by J. Farr; Comic Collector's Comments, 4 pages by Siegel; The Savage Earth Chapter 11, Climax, 3 pages by Newton; Hot Air From a Cool Fan, 1 page column by Andy Warner with logo by same; RBCC Information Center, 6½ pages by Miller; An RBCC Mini-Masterpiece, ½ page drawing of barbarian by Rick Enloe.

71-80 pages. Black & white cover painting of Batman by Mickey Mason; Artist Showcase #5, 1 page drawing of gnome-like head by Kelley; Comic Collector's Comments, 3½ pages by Siegel; Masters of Evil Nemesis #1, The Shadow, 1 page by John Adkins Richardson; The Starmasters, Mystery of the Martian Mist, 2 page 1st installment of new strip by William Black; RBCC Information Center, 4 pages by Miller; Hot Air from a Cool Fan, 1 page by Warner. (Back to monthly publication)

72-96 pages. Full color cover painting by Juanillo of monsters & hunters; Artist Showcase #6, Vampirella by Thomas Rutten; Golden Gold, 1 page heading by Warner, 1 page black & white painting recreation of Captain America from CA #1& by Don Newton; The Starmasters, Lost in the Mists, Chapter 2, 3 pages by Black (it's not over-rated; Chapter 3 was to have been "Craigson, Too, Must Die!"); ½ page charcoal drawing of Vampirella by Tom Sutton; Hot Air from a Cool Fan, 1 page by Warner with a new heading drawing; Comic Collector's Comments, 3½ pages by Siegel; RBCC Mini-Masterpiece, ½ page drawing of the original Daredevil by Richardson; RBCC Information Center, 4 pages by Miller; EC Recreated, 2 page redrawing of Will/Fritz's cover to Weird Fantasy #21 by Bill Black; A Rocket's Blast Before, 1 page black & white repro of Frazetta's Ghost Rider #1 cover.

73-112 pages. Full color overlay cover of Tor & Ghse-Ohse by Kline; Artist Showcase #7, 1 page drawing of Captain Marvel by Mowry; Golden Gold, 1 page heading by Warner with recreation of Mystic #10 cover with the Destroyer by Warner; Masters of Evil Nemesis #2 (misnumbered #1), Iron Jaw, 1 page by Newton; Eyeing the Egos #1, 1st installment of column concerning fanzines by Jan Strnad, 1 page with heading drawing by Kenneth Smith; Comic Collector's Comments, 4 pages by Siegel; Esthetic Classics, 1 page heading drawing & 1 page recreation of Planet #70 cover by Warner; RBCC Information Center, 4 pages by Miller; Hot Air from a Cool Fan, 1 2/5 pages by Warner; Multicon '70, 3/5 page by Warner with 2/3 page of photos of Manbat, Bud Plant, Bruce Hershenson, John Barrett, Robert Brown, John Glaser, Don Newton, O. B. Love & Jim Van Hise; 1 page drawing by Richardson of self, Love, Warner, & Newton.

74-124 pages. Black & white airbrush drawing of astronaut on moon surface by Richard Corben; Comic Collector's Comments, 4 pages by Siegel; Golden Gold, 1 page heading by Warner, 1 page recreation of Master #27 double page splash with Capt. Marvel Jr. & Captain Nazi by Newton; Masters of Evil Nemesis #3, Two-Face (with Batman), 1 page by Newton; Eyeing the Egos #2, A Plague of Mediocrity, 2 pages by Strnad; RBCC Information Center, 3½ pages by Miller; Hot Air from a Cool Fan, 1 page by Warner; All American Comics, Portrait of a Comic, 1 page summary of features with drawings by Sam Connery; Continued Next Week, Scenes from the Serial Age, Buster Crabbe as Flash Gordon.

75-140 pages. Black & white cover painting of Conan by Newton; Comic Collector's Comments, 4 pages by Siegel; Golden Age Gold, 1 page heading by Warner & 1 page recreation of scene from 4 Favorites #21 by same; Masters of Evil Nemesis #4, Solomon Grundy, 1 page by Newton; Eyeing the Egos #3--In Request of a Roundtable, 2 pages by Strnad; RBCC Information Center, 1½ pages by Miller; Malin & Berman's The Professional Artist, ½ pages by same concerning New York artists' doings (supposed annual installment); Hot Air from a Cool Fan, 1 page by Warner; Continued Next Week, Scenes from the Serial Age, ½ page still of Green Hornet & Kato.

76-136 pages. Full color painting of Flash Gordon & Dale Arden by Don Newton, autographed by Buster Crabbe; RBCC Information Center, 6 pages by Miller, including index of Detective #27-210; Eyeing the Egos #4--Should Fanzines Be Crucified?, 1 page by Strnad; Comic Collector's Comments, 4 pages by Siegel; Continued Next Week, Scenes from the Serial Age, 3/5 page still of Jeff Stewart as Zorro in "Son of Zorro"; Hot Air from a Cool Fan, 1 page by Warner; 1 page drawing of broad menaced by monsters by Warner.

77-120 pages. Cover of the Twister by Richardson; Comic Collector's Comments, 4 pages by Siegel; Esthetic Classics, splash page repro of Willi's "A New Beginning" in Weird Science #22; Continued Next Week, Scenes from the Serial Age, 3/5 page still of Roy Barcroft as Retik in "Radar Men from the Moon"; 2 pages of The Adventures of Tarzan, by Newton; Eyeing the Egos #5--Dropped to British variety; Eyeing the Egos #6--Dropped to You in Living Black, 2 pages by Strnad; RBCC Information Center, 6 pages by Miller including index of Detective #211-402; Hot Air from a Cool Fan, 1 page by Warner; Thanksgiving Week Movie Mix Con 1970 Acclaimed Success, 1 page newspaper article reprint on the Phoenix Con 1970; 1 page drawing by Alan Hanley of space-type rescuing broad from mesozoic hordes; Batarama #1, Juddmaster, 1 page by Miller & Siegel.

78-128 pages. 2-color overlay cover of Aliens by Kline; Eyeing the Egos #6, Let the Sacred Cow Fend for Itself, 1 page by Strnad; Continued Next Week, Scenes from the Serial Age, 2/3 page still of Kane Richmond as Spy Smasher; 1 page by black & white repro of 4 star color reprint of Flash Gordon & Dale Arden by Reed Crandall; Miamicon '71 Was an Experience, 1 3/4 page article by Jim Van Hise with 1 page of photos & 1/4 page repro of a Secret Agent Corrigan strip by Williamson; Hot Air from a Cool Fan, 1 page by Warner; 1 page splash repro from Planet #72; Masters of Evil Nemesis #6, 1 page drawing of Catwoman by Newton; Comic Collector's Comments, 4 pages by Siegel; RBCC Information Center, 6 pages by Miller including index of Batman #1-62.

79-124 pages. Black & white cover painting of the Spirit by Richardson; Masters of Evil Nemesis #7, 1 page drawing of Luthor by Newton & Warner; Continued Next Week, Scenes from the Serial Age, 2/3 page still of Zorro; Pulps #1, The Eldritch Horror, 3/4 page by Van Hise on 1 page with heading by Newton; 5/6 page cover repro of The Shadow pulp from September, 1933; Comic Collector's Comments, 4 pages by Siegel; Who Stops the Hulk?, 1 page drawing of the Hulk by Jim Jones; RBCC Information Center, 6 pages by Miller including index of Batman #63-130.

80-100 pages. Full color cover painting of Dr. Strange by Richardson; Pulps #2, Virgil Finlay, 1 page by Van Hise with 1 page collage of Finlay illustrations; Danny Dreams Part 1, 2 pages by Kubert reprinted from 1,000,000 Years Ago #1; RBCC Information Center, 5½ pages by Miller including index of Batman #139-225 & World's Finest #1-55; 1 page drawing of the Iron Skull by Richardson; Comic Collector's Comments, 4 pages by Siegel; 1 page drawing repro by J. Allen St. John; 1 page cover repro of Frazetta's Famous Funnies #216; Continued Next Week, Scenes from the Serial Age, ½ page still of Kane Richmond as Spy Smasher with the Gyrosub.

81-128 pages. Black & white airbrush drawing by Corben printed in purple; Masters of Evil Nemesis #8, 1 page drawing of Darkseid of Apokolips by Skip Olson; Danny Dreams Part 2, 2 pages by Kubert; The Super Labors of Love, 3 page article with photos on Love reprinted from The Miami Herald; Pulps #3, The Spider Part 1, 1 page by Van Hise with 1 page cover repro of The Spider pulp from March, 19(?); RBCC Information

Center, 6 pages by Miller including index of World's Finest #56-70, Robin stories in Star Spangled #65-130, and the appearances of Bat Hound, Bat Mite, & Batwoman in Batman-Family titles; 1 page still from The Time Machine with Rod Taylor; Comic Collector's Comments, 4 pages by Siegel; 2 page drawing of The Dweller from the Lovecraft poem of the same name by Newton; Hot Air from a Cool Fan, 1 page with illos by Warner & new heading illo by same; 1 page drawing by Corben from The H. P. Lovecraft portfolio in Golden Age #7 printed the right way (the one in GA #7 was flopped); Behind the Scenes at DC Comics with Bruss Hamilton, A Talk with Artist-Writer-Editor Jack Kirby, 2 pages by Hamilton with heading by Tom Sutton.

82-124 pages. Cover of Hawkman by Newton; Danny Dreams Part 3 Conclusion, 3 pages by Kubert; 1 page still of Kirk Alyn & Superman in photonovel #71, 2 pages by Van Hise with 1 page of photos; Continued Next Week, Scenes from the Serial Age, ½ page still from Flash Gordon Conquers the Universe; RBCC Information Center, 6 pages by Miller including a Superman index by Don Rosa covering issues #1-53; Comic Collector's Comments, 4 1/3 pages by Siegel; 2 page drawing by Kline of barbarian battling monster; Fulps #4, The Spider Part 2 Conclusion, 1 page by Van Hise with 1 page cover repro of The Spider pulp November, 1941.

83-124 pages. Full color cover painting by Corben of Cyclops menacing broad in weird tree; The Cliffhangers #1-The Adventures of Captain Marvel, 2 pages with stills by Blair; 1 page cover repro of The Spider pulp from October, 1941(?); An Interview with Kirk Alyn, 3 pages with photos by Van Hise; RBCC Information Center, 6 pages by Miller including Part 2 of Rosa's Superman index covering issues #54-122; 1 page still from The Day the Earth Stood Still; Comic Collector's Comments, 5 pages by Siegel; Masters of Evil Nemesis #9, 1 page drawing of Dormamm by Skip Olson; D-Con 1971, 4 pages with photos by Van Hise.

84-152 pages. Cover of Kazar & Zabu by Newton; 1 page cover repro of Frazetta's Famous Funnies #214; Pulps #5, J. Allen St. John, 1 page by Van Hise with 1 page St. John cover repro from Weird Tales December, 1931; The Cliffhangers #2-Captain America, 3 pages with stills by Earl Blair & 1 full page still; RBCC Information Center, 6 pages by Miller including Part 3 of Rosa's Superman index covering issues #123-186; 2 page drawing by Newton of a scene from Lovecraft's "The Call of Cthulhu"; Comic Collector's Comments, 4 3/4 pages by Siegel; Miamicon II, 2 pages with photos by Van Hise.

85-112 pages. Cover of Stuntman by Bill Black; The Massacre of the Innocents Part 1, 5 pages by Brad Caslor; Pulps #6, Index to Hardcover Editions of Lovecraft, 1 page by Van Hise with 1 page repro of dust jacket of Skull-Face and Others by Hannes Bok; RBCC Information Center, 5 pages by Miller; Comic Collector's Comments, 5 pages by Siegel; 1971 Goethe Award Nominating Ballot, 2 pages produced by the Thompsons.

86-120 pages. Full color water color & ink drawing by Berni Wrightson of Frankenstein-type harrassing man; Massacre of the Innocents Part 2, 5 pages by Caslor; 1 page cover repro of The Spider pulp from January, 19(?); Superman Foresees Supercons, 1 page by Kirk Alyn; The Claws of Death, 4 pages by Williamson & Frazetta reprinted from Billy Fun #1; 1 page cover repro of Catman #7; Fraudulent Slips-A Commentary by Bruce Hamilton, 1 page; RBCC Information Center, 5½ pages by Miller; 1 page black & white repro of painting of Thor by Newton.

87-110 pages. Cover of Green Hornet, Kato, & the Black Beauty by Newton; The Cliffhangers #3, The Crimson Ghost, 4 pages with stills by Earl Blair; Massacre of the Innocents Part 3 Conclusion, 5 pages by Caslor; Premium Classics, 1 page by Rex Miller; RBCC Information Center, 6½ pages by Miller; Comic Collector's Comments, 7 pages by Siegel; Pulps #7, Operator 5, 1 page by Van Hise with 1 page cover repro of Operator 5 pulp from March, 19(?); Behind the Scenes at DC Comics with Bruce Hamilton, A Joe Kubert Rap Session!, 3 pages by Hamilton with photo of Kubert.

88-144 pages. Cover of Perseus battling Medusa by Richardson; The Cliffhangers #4, Zorro's Fighting Legion, 4 pages with stills by Van Hise; 1 page cover repro by Orlando of Strange Worlds #5; Pulps #8, Captain Future, 1 page by Van Hise with 1 page cover repro of Captain Future pulp from Winter, 19(?); Premium Classics, 1 page by Rex Miller; Comic Collector's Comments, 6½ pages by Siegel; RBCC Information Center, 6 pages by Miller including Part 1 of Neil Glossop's Strange Adventures Index covering issues #1-23.

89-132 pages. Black & white painting of Green Lantern by Newton; Premium Classics, 2 pages by Rex Miller; 1971 Goethe Awards Final Ballot 1971, 2 pages, produced by the Thompsons; 1 page cover repro of The Spider pulp from February, 1938; 1 page repro of The Spider still; 1 page cover repro of Wood's Weird Science Fantasy #23; Comic Collector's Comments, 6 pages by Siegel; RBCC Information Center, 6 pages by Miller including Part 2 of Glossop's Strange Adventures index covering issues #24-56.

90-140 pages. Full color cover painting by Newton of man being pursued by alien on batback (instead of horsebak); The Williamson Collector, 1 page by Van Hise & Bigman with 1 page Will repro; Miami Fandom Hides Again!!, 1 page by Van Hise with 1 page of photos; 1 page drawing of Captain America and Bucky by Machlan; RBCC Information Center, 6 pages by Miller including Part 3 of Glossop's Strange Adventures index covering issues #57-99; Comic Collector's Comments, 6 pages by Siegel; Premium Classics, 2 pages by Rex Miller; Pulps #9, The Avenger, 1 page by Van Hise with 1 page cover repro of The Avenger pulp from March, 1940; The Cliffhangers #5-The Fighting Devil Dogs, 4 pages with stills by Van Hise.

91-124 pages. Cover of C. C. Beck surrounded by his creations by Newton; The Williamson Collector, 1 page by Van Hise & Bigman with 1 page Will repro; Pulps #10, The Meritt Part 1, 1 page by Van Hise with cover repro of Argosy from January 23, 1932 featuring Merritt's Dwellers in the Mirage; 1 page drawing of Enemy Ace by Bob Hennet; The Keyhole, 1 page by Hamilton Benedict; Comic Collector's Comments, 11 pages by Siegel; 1 page drawing of Samson & Black Puny by Don Newton intended for Golden Age #7; Premium Classics, 1 page by Rex Miller; RBCC Information Center, 7 pages by Miller.

92-100 pages. Cover of the Red Skull by Farwell & Warner; The Williamson Collector, 1 page by Van Hise & Bigman with 1 page Will repro; Pulps #11, A. Merritt Part 2, 1 page by Van Hise with 1 page cover repro of Fantastic Novels from January, 19(?) featuring Merritt's Seven Footprints to Satan; 1 page drawing of Broad & Techer by Farwell & Warner; RBCC Information Center, 6 pages by Miller including Part 4 of Glossop's Strange Adventures Index covering issues #100-150 and Don Rosa's index of Donald Duck Four Color Comics & issues of Donald Duck by Carl Barks; Premium Classics, 1 page by Rex Miller; Star Trek Festival, 1 page on Miami's Star Trek Festival by Orlando J. Falcon with photos; Comic Collector's Comments, 9 pages by Siegel; An Interview with Milton Caniff, 4 pages by Jay Maeder with photo of Caniff.

93-108 pages. Cover of the Black Terror by Fantuchio; Multicon, 2 pages with photos by Van Hise; 1 page drawing of Batman by Tom Yeates 1970; The Keyhole, 1 page by Hamilton Benedict; Premium Classics, 1 page by Rex Miller; The Williamson Collector, 1 page by Van Hise & Bigman, 1 page Will repro; RBCC Information Center, 6 pages by Miller including Part 4 of Glossop's Strange Adventures index covering issues #151-194 and Larry Bigman & Don Rosa's Ghost Rider Index covering issues #1-90; Comic Collector's Comments, 13½ pages by Siegel; SF in Review, 1 page by Van Hise; Pulps #12, Horror Stories & Terror Tales, 1 page by Van Hise with 1 page cover repro of Terror Tales from September-October, 19(?).

94-100 pages. Cover of warlock by Gil Kane, 2-color overlays by Andy Mushynsky; Critique, 3 1/3 page review column of fanzines, undergrounds, etc. by Van Hise, Burbey, & Warner; Pulps #13, Weird Tales Part 1, 1 page by Van Hise with 1 page cover repro of Weird Tales from May, 19(?); RBCC Information Center, 7½ pages by Miller including Part 5 of Glossop's Strnage Adventures index covering issues #195-234 & Norman Wilkerson's Index to the Conan Paperback Books; Pre-

mium Classics, 2 pages by Rex Miller; Comic Collector's Comments, 6½ pages by Sieges; The Cliffhangers #6-Mysterious Dr. Satan, 4 pages with photos by Earl Blair; The williamson Collector, 1 page by Van Hise & Bigman with 1 page willi repro; 1 page drawing of Captain Marvel by Newton; The Keyhole, 1 page by Hamilton Benedict.

95-128 pages. Cover of Zorro by Newton; Critique, 5 pages by Van Hise, Love, Warner, & Burbey; SF in Review, 1 page by Van Hise; RBCC Information Center, 5 pages by Miller including Ross's index to Enemy Ace; Comic Collector Comments, 7 3/4 pages by Siegel; Premium Classics, 1 page by Rex Miller; The Keyhole, 1 page by Hamilton Benedict; 1972 Comic Art Fan Awards, 2 pages produced by the Thompsons; The williamson Collector, 1 page by Van Hise & Bigman with 1 page Willi repro; Pulps #14, Weird Tales Conclusion (additional historical information on Terror Tales), 1 page by Van Hise with 1 page cover repro of Weird Tales from January, 19(?); The Cliffhangers #7-Daredevils of the Red Circle, 5 pages by Van Hise.

96-112 pages. Cover of barbarian after a battle by Juanillo; ¼ page drawing by Jim Jones of Superman confronting Captain Marvel after 19 years; Critique, 7 pages by Love, Van Hise, Warner, & Burbey; 1 page drawing by Kaluta of Death fingering broad; Premium Classics, 2 pages by Rex Miller; Comic Collector's Comments, 6 3/4 pages by Siegel; RBCC Information Center, 5½ pages by Miller including Part 1 of the Index to Capt. Marvel Adventures covering issues #1-34; The Keyhole, 1 page by Hamilton Benedict; The Williamson Collector, 1 page by Van Hise & Bigman with 1 page willi repro; Pulps #15, The Shadow Part 1, 1 page by Van Hise with 1 page cover repro of The Shadow pulp from August, 1937.

97-100 pages. Full color overlay cover of Daredevil battling the Claw by Newton; Premium Classics, 1 page by Rex Miller; Critique, 5 pages by Van Hise, Burbey, & Warner; 1 page drawing of Captain Marvel by C. C. Beck; The Keyhole, 1 page by Hamilton Benedict; A Fan of the Pen Dial, 1 page column on radio by Irwin Ehkins with logo by John Hilis & James Thurston; Pulps #16, The Shadow Part 2, 1 page by Van Hise with 1 page cover repro of The Shadow pulp from April, 1933; Comic Collector's Comments, 6 pages by Siegel; RBCC Information Center, 6 pages by Miller including Part 2 of the Capt. Marvel index covering issues #35-93; Capt. Marvel Adventures Main, 1 page newspaper reprint article from the Miami Herald with 1 page composite photo of C. C. Beck & Captain Marvel pages; The williamson Collector, 1 page by Van Hise & Bigman with 1 page Willi repro; SF in Review, 1 page by Van Hise.

ROCKET'S BLAST-COMICOLLECTOR ANNUAL #1-1976, $1.25, 8½" x 11" minus & ditto, side-stapled. Cover of Joy Holiday by Ronn Foss. Contains: 1 page drawing of Dr. Strange by Ken Dixon; What Happened to the Shield and Black Hood, 3 page article by Rick Weingroff; Spotlight on the Pros--Joe Giella, 1 page by Giella with 1 page of Iron America, 2 2/3 pages by Ray Miller with 1 page tracing of Capt. America & Bucky; Daredevil, 3 2/3 pages by Rick Bowen; 1 page drawing of Daredevil & the Little Wise Guys; 1 page imaginary cover of "The Frantic Four" by Foss; Cover tracing of Mystery Men #31 by Miller; Cover tracing of Thrilling #22 by Miller; 1 page tracing of the Green Lama by Miller; The Human Torch, 2½ pages by Miller with 1 page tracing of Torch & Toro; Graham Crackers, 1 1/3 pages by Ron Graham on Frankenstein with 1 page drawing of same; 1 page panel tracing of the Ray by Miller; 1 page of panel tracings of the Vision, Defender, Thunderer, Destroyer, & Challenger by Miller; The Late & Great Captain Flag, 2½ pages by Howard Keltner with 1/3 page drawing of Captain Flag; Captain Marvel vs. Spy Smasher, 1½ pages by Miller with 1 page drawing of both heroes; The Best of Holidays, 2 pages of drawings of Joy Holiday by Ronn Foss; 1 page drawing of the Black Hood & Black Jack by Miller; Seduction of the Innocent, reviewed by Phil Buscemi, 2 pages; The Original Shield with Dusty the Boy Detective, 3 pages by Howard Keltner with 1 page drawing of both; Cover of FB #26 by Saunders; Cover of RB #27 by Keltner; RB Pin-Up #2, Nightmare & Sleepy by Miller; RB Pin-Up #3, The Black Angel by Miller. All of the above is reprinted from early Rocket's Blasts & Comicollectors; for issues numbers, see above listing. 58(13) pages.

ROCKET'S BLAST SPECIAL-Published periodically, covers different areas of comic books in each issue. #1-Three printings. 1st-36(18) pages, 8½" x 11", top-stapled. 2nd-7 pages, 8½" x 11", top-stapled. 3rd-12 pages, 8½" x 11", wrap-around. First 2 printings are ditto & 3rd is offset. Cover of all three is of Human Torch, Captain America, & Sub Mariner by Buddy Saunders. Contains The Timely Comic Story, covering the period 1939-1949, by Raymond Miller.

2-36(19) pages. Cover of the Human Torch by Saunders; I Remember This, 1 page on Human Torch #5 by Margaret Gemignani; 1 page tracing of Hawkman by Miller; 1 page tracing of Hourman by Miller; 1 page tracing of the Flash by Miller; Buzzah, Hazaa, 2 pages by Alan Simons; The Comic World Premier Issue Briefs-Date 1988, 1 page by Edward Simpson; 1 page tracing of Captain America from All Winners #6 by Howard Waldrop; 1 page tracing of Captain America #78 splash panel by Waldrop; 1 page tracing of Captain America #77 splash page by Waldrop; 2 2-page panel tracings from Captain America #77 & #78 by Waldrop; 1 page splash page tracing of Captain America #77; 1 page splash page tracing of Captain America from All Winners #6 by Waldrop; 1 page cover tracing of Black Cat #1 by Bill Spicer; 1 page cover tracing of All Winners #1 by Miller; 1 page cover tracing of Marvel Family #2 by Spicer; 1 page cover tracing by Spicer of Capt. Midnight #1, 1 page cover tracing of Sensation #1 by Spicer. 8½" x 11", ditto, top-stapled.

3-30(15) pages. 8½" x 11", ditto, top-stapled. Cover of Capt. Mid-Nite by Saunders; The Story of All American Comics, 12 pages by Paul Gambaccini with small illos by same & 1 full page cover tracing of All American #1.

4-7 pages. 8½" x 11", ditto, top-stapled. Cover of the various Comnic fighters of the '50's by Howard Keltner; Comic Fighters of the '50's, article by Raymond Miller with panel tracings and cover tracing of The Avenger #1.

5-30(15) pages. 8½" x 11", ditto & mimeo, side-stapled. Cover of the Guardian by Fantucchio; The Stars of Tomorrow Tonight, 11½ pages by Don Foote with small tracings by Miller & full page cover repro of Star Spangled #6 by same.

6-58(12) pages. 8½" x 11", mimeo, side-stapled. Cover of the various Quality Comics Group title logos by Miller; The Quality Comics Group, 25½ page article by Miller covering all the Quality superhero titles, also Dave Sibby's 3 page fanstic Bugs article from RBC. Many full page tracings of panels and covers of many Quality Comics.

7-12 pages. Full color overlay cover of outer space creature attacking spaceman & broad by Fantucchio; The End of an Era, 5¼ page article by Bill Parenti on EC with various cover and panel repros from EC science fiction titles; Full color overlay cover of knight and slein dragon by Saunders.

8-20 pages. Full color overlay cover of Captain Marvel, Billy Batson, & Shazam; Shazam!, 10 page article covering the career of Captain Marvel by Gene Arnold; 5 pages of drawings by Newton including 2-page retelling of Captain Marvel's origin; 2 page wash drawing of the Marvel Family battling aliens by Bob Kline; 1 page drawing of Captain Marvel with vital statistics by C. C. Beck

And that's it! If anyone has survived through a complete reading of this, consider yourself awarded some sort of prize. But for those of you out there who wanted to know what the S.F.C.A. has published, you now know.

ADDITION: The S.F.C.A. has also put out a series of mini-posters that were a series entitled "Classic Reproductions". There were 17 in all and a list follows:

1-Superman by Fantucchio.
2-Captain Marvel & Shazam by Newton.
3-Tarzan by Fantucchio.
4-Daredevil (golden age) by Newton.
5-The Owl by Newton.
6-Amazing Man by Fantucchio.
7-Spy Smasher by Newton.
8-Silver Surfer by Fantucchio.
9-Dr. Strange by Fantucchio.
10-The Fly by Fantucchio.
11-Airboy by Newton.
12-Thor by Richardson.
13-Tribute to Alex Raymond by Richardson.
14-S.C. Personified by Kline.
15-Fighting Yank by Newton.
16-Ghost Rider by Frasetta. (Cover of GR #4)
17-Hightmare & Sleepy by Kline.

Each of these "Classic Reproductions" was 10¾" x 13¾". The S.F.C.A. also published what could be considered unnumbered "Classic Reproductions". These are the four full color paintings, etc. off the cover of RBCC #s 76, 80, 83, & 86, respectively done by Newton, Richardson, Corben, & Wrightson. These are all 8½" x 11" on coated paper stock.

THAT'S ALL FOLKS!

...ve issue I offer a large selection of Golden Age Comics, E.C. Comics and ... listing of choice toys, games and products. Pay me with order please. ...rders and look earlier orders without delay. Within eight hours of rec... ...stocks please allow time for your check to clear my bank. Orders under $20.00 add 50¢ for postage and insurance. All orders are insured and shipped ... insured parcel post. If you want special handling 35¢, special delivery 75¢. New Jersey residents must add 5% new Jersey sales tax. If you would like to order by phone I can be reached at 201-732-2907 from 10:00 A.M. until 6:00 P.M. Monday through Friday or at 201-743-4677 from 6:00 P.M. until 10:30 P.M. any evening. I also operate a retail store at 132 Nassau Street, New York City, where I sell new coins, comics and related items. I am a New York dealer please drop in. I am always looking for Golden Age Comics, radio premiums, toys, magazines, etc. Please let me know what you have and what you want for it. ...

COMIC BOOKS

Ace Comics - #108 to #110 10.00
- #111 thru #114 7.00
- #96 VG 5.00
- #106 Fine-NM 4.00

Action - #97 NM-Mint 9.00
- #171 NM 7.50
- #172 NM 3.50
- #173 NM 2.50
- #175 NM, small piece out right edge front cover 2.00
- #199 Fine 1.75

Adventure Bound - Color #239 Mint 2.50

Adventure Comics - #131 NM 6.00
- #132 Fine 2.50, Mint 3.75
- #150 NM 3.25
- #171, 172. Both are NM. Each 2.75

Air Ace - Vol. 2 #1, 2, 3. #1 & #2 both are Mint and have their center page loose. Each 3.50
- Vol. 2 #3, VG, center page loose 2.50
- Vol. 2 #10 NM 3.00
- Vol. 2 #11 Good 2.00
- Vol. 2 #12 Fine-NM 2.75
- Vol. 3 #1 VG-Fine, center page loose 2.00
- Vol. 3 #2, Vol. 3 #3, Vol. 3 #6. All are VG. Each 2.00
- Vol. 3 #4 Good 1.50
- Vol. 3 #5 Fine 2.50
- Vol. 3 #7 NM 2.75
- Vol. 3 #8 VG 1.25

Air Boy - Vol. 3 #10 Fine 4.50
- Vol. 3 #3, Vol. 7 #7. Both are Mint. Each 3.00
- Vol. 7 #11, Vol. 7 #12. Both are VG. Each 2.00

Airfighters - Vol. 2 #3 Fine-NM 9.00
- Vol. 2 #4 Good-VG, cover loose 5.00
- Vol. 2 #9 VG 6.75

Album of Odors - No # 1949, 132 pages. Fine 2.75

Alice - #2 Dave Berg Art. VG 1.50

Alice in Wonderland - Single Series #24. Treasure Hunt 17.00

All American Western - #114 Fine-NM 3.00

All Black - #6 Phantom 2.00
- #14 Green Lantern Gamco. NM 15.00
- #15 Good 7.50
- #16 NM 7.50

All Funny - #16 Fine-NM 1.50

All Good - #1 1944, 128 pgs. The Bouncer, Puppeteer, Purple Tigris, Rick Evans, Ocean Mask, Rod Robbins & many others. Fine 6.00

All Greek - No # 1944 (not in Price Guide) 128 pgs. Features Captain Jack Terry, Aaron Doomsday, Dick Transor, Joan Mason & many others. Mint 10.00

All Hero - #2 Origin Scarlet Phantom. Fine 25.00
- #6 VG, center page loose 12.50, VG 15.00

All Nest - #11 Girl Comandos appear. Newsstand Mint, tiny chip out top left edge front cover 12.00

All Ten - #1 Comno Cat & Flash Rabbit. 10.00

AllYour Comics - #1 1944 128 pgs. The Puppeteer, Merciless, Red Robbins & many others. NM 7.50

Amazing Ia Action - Whitman 1941-1942.
- No # Mint 10.00

Americomics Book - #11 VG 7.50
- #12 Fine 12.00
- #13, #14 Mint 12.00
- #14, 17. Both are Newsstand Mint. Each 15.00

America's Greatest Comic Book - #1 196 pages features the Grim Reaper, The Silver Knight, Zudo the Jungle Boy & many others. Fine 12.00, NM 15.00

Americomics Quarterly - #1 Mint 5.00

Andy Panda - Color #154 The Ghost & the Cagey Child. Fine, center page loose 2.50
- Color #216 Newsstand Mint 5.00

Animal Comics - #12 Fine-NM 5.00
- #13 VG 3.50
- #23 NM 3.50

Apache - #1 Vol 2, 100 Newsstand Mint 3.50

Army & Navy - #3 VG 3.50

Atomic Spy Cases - #1 Fine 3.00

Authentic Police Cases - #5 Mint 1.50

Bangs & Blasts - Four Color #12 Fine-NM 17.50, Mint 22.50

Barker - #1 Fine+ 5.00, NM-Mint 5.75, Mint 6.00
- #6 VG 1.25
- #7 Fine 1.50, NM-Mint 2.00
- #8 NN, very small piece broken off lower right edge front cover 1.50

Batman - #32 Mint, coupon out front cover 5.00
- #35 Fine 10.00
- #36 VG-Fine 7.50
- #38 NM-Mint, very slight spine roll & small piece out bottom edge front cover 7.00, Mint 15.00
- #40 VG 7.50
- #43 VG, cover loose 6.00
- #47 Cripple Hunter reprinted. Fine, small tear front cover 10.00, Fine, small hole in back cover 10.00
- #49 NM 10.00
- #75, 76, 78. All are VG. Each 3.50

Ber Ze Berserking - #1 NM-Mint 3.50

Big Shot - #11 VG 6.00, Fine-NM 7.00
- #12 Fine, center page loose 5.00
- #35, 39. Both are Fine. Each 6.50
- #42 NM 6.00
- #43 VG 3.50, Fine 5.50
- #44 VG 5.00

Big Shot - #45 VG 3.50
- #50 Mint 5.00
- #59 NM 4.50
- #60 Fair 1.50, VG-Fine 3.75
- #63 The Face Becomes Tony Trent. Newsstand Mint 4.50
- #67 VG-Fine 3.00
- #69 Mint 4.00
- #71, 72. Both are NM-Mint. Each 4.00
- #73 Fine+ 3.75, Mint 4.00
- #104 NM 2.50

Bill Good Book - #1 VG 5.00

Bill Barnes, America's Air Ace - #5 Fine 3.00

Black & White - #3 The Lone Ranger. Mint 35.00
- #9 King of the Royal Mounted. Fine 25.00
- #21 Private Buck. Poor 3.00, Fine 10.00, NM 12.50

Black Cat - #2 Kubert Art. Newsstand Mint 15.00
- #8 Fine-NM 6.00
- #12 Fine, small piece out front cover 4.50
- #13 Fine 5.00
- #21 Fine 4.50

Black Diamond Western - #19 NM 2.50
- #21 NM 1.50

Blackhawk - #53 VG 3.50
- #98 Fine 2.25

Black Hood - #12 Good 4.50, VG 5.00
- #13 VG, cover loose 4.00

Black Tarantula - #5 NM-Mint 2.75

Blazing Comics - #3, 4. both are VG. Each 1.50

Blue Beetle - #25 Mint 5.50
- #36 NM 3.75
- #39 Newsstand Mint 4.50
- #47 Fine 3.25

Blue Bolt - No # 2 #8 Newsstand Mint 7.50
- Vol. 3 #6 VG 3.00
- Vol. 3 #8 Mint 4.00
- Vol. 4 #4 VG 2.50
- Vol. 4 #10 Fine 2.75
- Vol. 4 #11 Mint 3.50
- Vol. 5 #3 Good 2.50
- Vol. 5 #6, Vol. 6 #7. Both are NM. Each 2.00
- Vol. 6 #5 Mint 2.50
- Vol. 8 #3, Vol. 8 #5, Vol. 9 #8. All are Good. Each 1.25
- Vol. 8 #6 Mint 2.00
- Vol. 8 #8 Newsstand Mint 2.50
- Vol. 8 #11 NM 1.75

Blue Circle - #5 Fine-NM 3.00

Blue Ribbon Comics - #3 Mint, center page out 12.00

Bomber - #2 Fine 5.00

Book of Comics - No # 1945 (128 pages) Captain Courageous. Fine 6.50

Boy - #24 Fine-NM 5.00
- #31, 35. Both are Fine-NM. Each 3.75
- #32 NM-Mint 4.50
- #34 Newsstand Mint, Charles Biro's autograph taped to page one 7.50
- #36 VG 3.50
- #38 NM 4.00
- #39 Fine 3.50
- #40 Fair 2.00
- #53 VG 2.50, NM 3.00
- #54, 57. Both are NM. Each 3.00
- #55 VG-Fine 2.50
- #56 Mint 3.50
- #61 Iron Jaw appears; origin of Grimebuster retold. VG-Fine 2.75

Boy Comics - #10 NN-Mint 10.00
- #13 Mint 7.00
- #18 NN 6.00
- #19 Fine 5.50
- #21 Fine 4.75, NM 5.50
- #28 NM 5.50

Brenda Starr - Vol. 2 #4 NM 3.00

Brer Rabbit - Color #139. Fine-NM 3.50

Brigadier and Father - Color #37 Fine 7.50

Broncho Bill - Single Series #6 VG 10.00, Newsstand Mint 17.00

Brownies - Color #293 NM 2.50

Buck Rogers - Western Color) - #3 Mint 75.00

Bugs Bunny - Color #123 Dangerous Venture. Fine 3.50
- Color #164 Bugs Bunny finds the Frozen Kingdom. VG 2.00
- Color #266 Bugs Bunny on the Isle of Hercules. Fine 2.50, NM 3.00
- Color #274 Bugs Bunny Presidential Reporter. NM 3.00
- Color #281 Great Circus Mystery. Mint 3.50
- Color #289 Indian Trouble. NM 3.00
- Color #307 Lumberjack Rabbit. NM 3.00

Buzzy - #10 to 2.00

Cabaro Comics - #3 VG-Fine 1.50
- #8 Mint 2.25

Captain Aero - #6 NM 6.00
- Vol. 4 #3 Oct. 1944(?) NM 4.00
- # 22 Fine-NM 2.50
- #24 Fine 2.50

Captain & The Kids - #19 Fine 2.25
- #20 Newsstand Mint 3.50

Captain America - #33 Fine 20.00

Captain Atom (Miniature 4"x5") - #3 Mint 6.00

Captain Flash - #1 origin of Captain Flash. VG 3.50, Fine 4.00
- #2 VG-Fine 2.25

Captain Flight - #4 Fine-NM 3.00

Captain Marvel Adventures - #36 VG, tiny piece out top right hand corner front cover 12.00
- #53 VG, small piece out lower right corner front cover 9.00
- #77 VG 7.50
- #87 VG-Fine 7.50
- #89 VG, spine slightly rolled & center page loose 5.00
- #90 Good 5.00
- #93, 99. Both are Mint. Each 10.00
- #94 NN, legs cut from cover 4.50
- #96 NM-Mint 9.00

Captain Marvel Miniature (4"x5") - No # 1943 24 pages. Contains one Captain Marvel Story & one Bulletman story. Newsstand Mint 5.00
- No # 1943 24 pages. Contains one Captain Marvel story & one Golder Arrow story. Newsstand Mint 5.00

Captain Marvel Jr. - #87 NM 3.00
- #97 Mint, magic tape on spine 4.00
- #98 Newsstand Mint 7.00
- #106 Mint, magic tape on spine 3.50
- #107, 108, 109, 110. All are Mint. Each 5.00
- #109, 114, 119. All are NM. Each 4.50
- #115 Fine 3.50

Captain Marvel Jr. Miniature (4"x5") - No # 1943. 24 pages contains one Captain Marvel, Jr. story

Captain Marvel Jr. Miniature (4"x5")
- Continued; end one Sabbatan story. Newsstand Mint 5.00
Captain Midnight - #10 NM 10.00
- #27 NM 7.50
Captain Science - #2 Mint 4.00
Captain Video, The Invisible - #10 FN 2.50
Carl Anderson (Prize) - #4 VG-Mint 4.50
Casper Comics - #2 - Color #196 The Haunted Bedroom. Mint 3.50
Christmas with Mother Goose - Color #201 Walt Kelly Art. Fine 2.50
Circus of Fun - #3 Mint 2.00
Clue - Vol. 1 #4 NM 15.00
- Vol. 1 #5 VG-Fine 10.00, NM 13.50
- Vol. 1 #6 FN 10.00
- Vol. 1 #8 Mint 12.00
Columbia - #1 Joe Palooka, Charlie Chan, Captain Yank. NM-Mint 12.50
Comic Land - #1 March 1946 (See in Price Guide). Mint 5.00
Comics Digest - #1 Fine, cover torn along spine 12.00
Comics On Parade - #16 Poor 6.00, Mint 20.00
- #21 Mint, 1/2 dollar size hole in front cover 9.50
- #24 Fine 15.00, NM 17.50
- #26 Mint 20.00
- #30 Lil'l Abner Issue. NM 10.00, Mint 12.50
- #33, 39. Both are Lil'l Abner Issues. Both are NM-Mint. Each 12.00
- #48 Lil'l Abner Issue. Good-VG 6.00
- #51 Lil'l Abner Issue. VG 5.00, Mint 7.50
- #58 Lil'l Abner Issue. Fine 5.50
- #77 Nancy & Sluggo Issue. NM 2.50
- #79 Nancy & Slungo Issue. NM 2.50, Newsstand Mint 3.50
Contact - #2 VG, cover loose 3.50
- #4 Fine 3.75
- #9 Newsstand Mint 4.50
Cowgirl Romances - #9 VG 1.00
Crack - #30 Mint, center page loose 12.00
#34 Fine, center page loose 6.00
- #50 NM 6.00
Cracker Funnies - #22 VG-Fine 15.00
- #25 The Owl begins. Newsstand Mint 25.00
- #27, 28, 33, 37, 38. All are Newsstand Mint. Each 22.50
- #35 Fine, piece out bottom edge front cover 7.00
- #41 NM-Mint 15.00
- #42, 43. Both are Newsstand Mint. Each 17.50
Crash - #2 Fine-NM 22.50
Crime & Punishment - #46 Frazetta Art. VG 1.50
Crown Comics - #5 Mint 2.00
Curley Kayoe - #1 1946. VG 2.50
- #2 VG-Mint 3.00
Daisy Handbook - #1 Buck Rogers, Red Ryder. Mint 42.00
Daredevil - #44 Mint 4.00
- #60 NM 3.00
Dead-eye Dick #1 - Vol. 1 #10 NM 2.50
Detective - #128 VG 4.00
- #12. NM 5.50
Dick Tracy - #8 VG 1.25
- #10 Fine-NM 1.50
Dick Tracy (Dell) - #21 NM 6.00
Dick Tracy (Harvey) - #29 NM 7.50
- #33, 34, 35, 36, 40. All are Mint. Each 8.00
- #39 VG-Fine 6.00
- #41 NM-Mint 6.00
- #56 Mint 5.50
- #60 Fine 5.50
- #61 Fine 3.50
- #67 NM-Mint 4.00
- #74 NM 3.50
- #90 Mint 4.00
- #91, 113. Both are Mint. Each 3.50
- #92, 103, 105, 107, 111, 112. All are Newsstand Mint. Each 4.00
- #104 NM-Mint 3.00
- Tasty Frees Comics #6 1957, Tasty Frees giveaway Fine-NM 7.50
- Motorola Presents Dick Tracy Comics. No # 1953, Motorola giveaway. Fine 7.50
Dick Tracy Pennod Dirgel Gwyrmy - No # late 50's Dick Tracy adventures. Reprinted in 1947. 16 page normal size comic in full color. Newsstand Mint SPECIAL 4.00
Dickie Dare - #1 Milt Caniff Art. Mint 18.00
- #3 NM 15.00
Doc Savage - #5 Bor3il, the Magician appears. VG+ 15.00
- #9 NM-Mint 14.00
- #19 Mint 25.50
Do-Do (Miniature 4"x5") - #3 Mint 1.25
Dollman - #1 1941 VG-Fine, center page out 4.75
- #12 Fine-NM, tiny tear right edge front cover 6.50
- #16, 17. Both are NM. Each 7.50
- #20 Fair 2.50
- #22 Fair 2.75
- #34 Fine 3.75
Donald Duck - Color #339. Donald Duck & The Magic Fountain. VG 3.00, Fine 4.50, NM-Mint 6.50
- Color #348. The Crocodile Collector Barks Cover. VG 3.50, Fine 5.00, NM 6.50
- Color #356, Rags to Riches. Barks Cover. VG 3.50, Fine 5.00, NM 6.50
- Color #379, Southern Hospitality. Fine 4.50, NM 6.00, Mint 7.00
- Color #394, Malaysia. Barks Cover. NM 6.50, Mint 7.50
- Color #408, Donald Duck & The Gilded Man. Barks Art. NM 8.50
- #26 Trick or Treat. Barks Art. VG 5.00
- #27 Donald Duck & The Flying Horse. Barks Cover. VG 2.50, Fine 3.00, Mint 4.50
- #28 Donald Duck & Robert the Robot. VG 2.50, Fine 3.00, NM-Mint 4.00
- #29 Barks Cover. VG 2.50, Fine 3.00, NM 3.50
- #30 Pets & Cover. VG 2.50, Fine 3.00
Donald Duck Beach Party - #1 FN, page 3 loose 3.50
Dorothy Lamour & Jungle Princess - #3 VF 7.00
Duck Album - Color #353 NM 2.00

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Koala (Second Series) - #1 Gail Hillson, Kauer, NM 3.50
Korte - #15 NM-Mint 7.50
Kit Carson - #1 Newsstand Mint 5.00
Kookie Comics - #1 Origin the Bed Wetter. Newsstand Mint 85.00
- #2 The Sphinx Begins; the Masked Rider appears. Newsstand Mint 45.00
- #3 Newsstand Mint, tiny piece out lower right corner front cover 27.50
- #4 Newsstand Mint 27.50
- #5 Newsstand Mint 22.00
- #7 Mint 17.50, newsstand Mint 18.50
- #23 NM 8.50
- #31 Miss Masque begins. NM 6.00
- #60 Rick Howard, the Mystery Rider begins. Newsstand Mint 5.50
Fairy Tale Parade - Four color #69. Walt Kelly Art. Fine 6.75
Famous Funnies - #40 Mint 25.00
- #50, 57. Both are NM. Each 22.00
- #63 VG-Fine 11.00
- #64 NM-Mint, very small piece out upper left back cover 14.00
- #65 Mint 15.00
- #66 Mint 17.00
- #71, 74, 75, 80, 84. All are NM. Each 11.00
- #73, 76, 77, 79, 81. All are Mint. Each 12.00
- #82, 83. Both are Mint. Each 12.50
- #78 VG-Fine 9.00
- #90, 91, 92, 107. All are Mint. Each 10.00
- #92 Good-VG, cover loose 5.00
- #96 NM-Mint 9.50
- #102, 103. Both are Fine. Each 7.50
- #106, 108, 109, 110. All are NM. Each 9.00
- #108 Fine 8.00
- #111 NM 6.00
- #112 Mint 7.00
- #114 Poor 2.00, Mint 7.00
- #118 Good-VG 4.00, Fine 5.50
- #122 Good 3.50
- #123 Good 3.00
- #138 Good, pieces out back cover 2.00
- #145 Mint 6.00
- #159 Fine 3.50
- #160 VG 3.00, Fine-NM 3.50
- #162, 179 NM 13.75
- #173 NM-Mint 4.00
- #176 Good 2.00
- #178 VG 3.00
- #183 VG 2.50
- #186, 188. Both are Mint. Each 4.00
- #208 Mint 3.50
- #211 Frazetta Cover. Mint 15.00
Fawcett's Funny Animals - #2 NM-Mint 4.50
- #4 NM 4.00
- #20 NM 3.00
Feature - #25 NM-Mint 20.00
- #61 Fine, center page has been glued back into book but not in its proper sequence 3.00
- #71 Mint 6.00
- #72 NM 5.00
- #76 VG, spine roll & center page loose 3.00
- #78 NM-Mint 5.00
- #81, 87, 88, 90, 97, 98. All are Newsstand Mint. Each 5.00
- #84 VG-Fine 3.50
- #89 NM 4.00
Feature - #94 Fine 3.75
- #95, 100. All are Mint. Each 4.50
- #109, 110, 112, 121, 125. All are Mint. Each 3.50
- #101, 102, 107, 120. All are NM. Each 3.00
Feature Book (Hckay) - #13 Inspector Wade. In, small piece out bottom right edges of front & back cover 12.50
- #38 Blondie. NM 3.00
- #40 Blondie. Mint 3.75
- #45 Blondie The Magician. Fair 5.00
Federal Men - #2 NM 10.00
Felix the Cat (Toby) - #36 Mint 2.00
Fight Comics - #4 Fine-NM 18.00
- #35 Jungle Girl begins. Fine-NM 3.00
- #33 Fine 4.50
- #50 Newsstand Mint 5.00
- #51 Origin Tiger Girl, 52, 53, 54, 55, 56, 57, 58, 59, 60, 66, 67, 68, 69, 70. All are Newsstand Mint. Each 4.50
- #55, 64, 70. All are Fine. Each 3.00
- #71, 72, 73, 74, 77, 78, 79 Space Rangers appear, 82, 83, 86 Tigerman appears. All are Newsstand Mint. Each 4.00
- #71 VG 2.00
- #76 Fine 2.25
- #75, 80, 81, 84, 85. All are NM. Each 2.75
Fighting Yank - #2 VG 15.00
- #9 VG 7.00
- #13, 16. Both are Mint. Each 8.50
- #15, 17. Both are Newsstand Mint. Each 10.00
Firehair - #1 NM 3.50, Newsstand Mint 4.00
- #4 VG 1.25, NM-Mint 2.50
- #8 Newsstand Mint 3.00
First Christmas 3-D - No # 1953. Newsstand Mint with glasses 2.00
Flame (Ajax) - #1 NM 3.50
Flash Gordon (Dell) - Color #173 Mint 9.00
- Color #204 NM-Mint 7.00
Flyin' Jenny - No # 1946, Mint 3.00
Foodini - #2 Mint 1.50
Four Favorites - #16 NM 6.00
- #21 M 4.00
Four Most - Vol. 1 #4 VG+ 4.00
- Vol. 3 #2 NM 3.00
- Vol. 3 #3 VG 2.50
- Vol. 3 #3 Mint 3.00
- Vol. 8 #4 Fine 1.50
Frankenstein - #1 NM 12.00
Frankie Doodle - Single Series #7 VG, music tape at bottom of page 3.50, Newsstand Mint 17.00
Fritzi Ritz - Single Series #3 Mint, faint cold watersain left front cover 9.50
Funnies - #43, 46. Both are Fine. Each 25.00
Funny Pages - Vol. 3 #7 (#30) Fine-NM, small piece of music tape at bottom of spine 16.00
Funnybook Favorites - #2 VG 2.00
Funny Stuff - #2 VG-Fine 2.75
Gibb [illegible] - #10 Mint 2.50
Gon Comics - #1 Little Hohne, Steve Strong. NM-Mint 4.00
Gong Autry (Dell) - #3, 6, 8, 9. All are VG. Each 2.50

A.C.C.
MEMBER # 899

Ghost - #2, 3, 4, 5, 6, 7, 8, 9, 10, 11. All are Newsstand. Each 2.25

Golden Age - 1 Carlton Golden Age Comics #1, 1940's, small tear right side of front cover 7.50, Fine-NM 9.50

Goofy - #2 Fine 3.00

Great Comics - #2 Fine-NM 3.00

Great Lover (1 'X') - #1 The Great Lover, some strange beings, Curtain Power & the Defender appear, VG, cover loose 13.00, Fine 17.00

- #2 Mint 11.50

Green Hornet - #26 Fine, coupon out back cover 5.00

- #27 Mint 10.00

- #36 Mint 7.50

Green Lama - #6 NM-Mint 5.00

Green Lantern - (First Series 1940's) #6 Fine 27.50

- #7 NM 22.50, Mint 25.00

- #10 NM 22.50, Mint 25.00

- #11 Mint 12.50

- #24 Mint 10.00

Green Lantern - (Second Series 1960's) #4 NM 2.50

Green Mask - Vol. 2 #3 NM-Mint 7.50

Grit Grady - #1 Miss Victory, alias X, NM 3.50, Mint 4.50

Gumps - #3 VG 4.00

Happy Comics - #1 Mint 3.75

Headline - #3 NM 3.50

Hit - #6, 13. Both are NM. Each 3.00

- #8 Newsstand Mint 4.00

- #10 MM, small tear at center of spine 2.50

Heritage of the Desert - Color #236 Mint 3.50

Heroic - #2 Fine 22.50

- #10 VG-Fine 12.50

- #28 MM 3.50

- #37 Frazetta Story. Fine, small piece out top right edge front cover 3.50

- #82 Frazetta Story. NM 4.00

Hit - #31 Fine, tiny piece out inner left edge front cover 4.50, NM 6.00

- #33 VG-Fine 5.25, Mint 7.50

- #34 Newsstand Mint 8.50

- #35 VG 5.00

- #36, 40. Both are Mint. Each 7.50

- #37, 38. Both are NM-Mint. Each 6.50

- #39 NM 6.00

- #43 VG-Fine, two small pieces out back cover 3.00

- #45 VG, center page loose 3.00, Fine-NM 4.00

- #46 NM-Mint 4.50

- #48 NM 3.50

- #50 VG, small tear back cover 3.00, Mint 5.00

- #51 Last Kid Eternity. Good 2.00

- #65 MM 2.00

Hopalong Cassidy (Fawcett) - #50 VG 1.50

Horace Gallegher - #4 MM 2.50

Humbug - #3 #4 4.50

- #9 VG 3.75, Mint 6.00

Humphrey Comics - #14 Mint 1.50

Hurricane Comics - 1 NM-Mint 2.00

Illusion Comics - 3 Simon Series #16 Fine, top center pages loose 3 50 Mint 6.50

Indians - #1 Newsstand Mint 4.50

- #2 Fine 1.75

- #2, 4. Both are NM-Mint. Each 1.50

Inkpot - 3, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17. All are Newsstand Mint. Each 2.25

- 18 Mint 3.00

Iron Jaw - Simple Series #22 Newsstand Mint 14.00

Jeep - 1 Captain Power, Criss-cross, NM, small piece out left edge back cover 3.00

Jiggs & Maggie - #16 (Standard) - #19 MM 2.00

Jim Hardy (Giant) - No # 1944. 128 pages. Origin Mirror Man; Thrilla Terror appears. VG-Fine 10.00, Fine 15.00

Jim Hardy's Aviation Sketchbook - #1 Fine-Fine 6.00

Jimmy Wakely - #2 VG 2.50

Joe Palooka (Harvey) - #7 NM-Mint 2.50

- #8 Mint 1.50

- #9 VG 2.00, Mint 3.00

- #17 Mint 2.50

- #19 VG 1.50

- #21, 30. Both are MM. Each 1.50

Jo Jo, Congo King - #12, 20. Both are Newsstand Mint. Each 3.00

- #25 Mint 4.50

Joker - 1 Wolverton Art. NM 6.00

- #24 Wolverton Art. NM 2.25

- #28 Wolverton Art. Fine 2.00

Jumbo Comics - #11 Mint 27.50

- #13, 18. Both are VG. Each 17.50

- #14 Fine-NM 19.50

- #31 NM 12.00

- #48 Fine-NM 9.50

- #60 Fair 3.50

- #63 Fine-NM 7.00

- #68 NM-Mint 7.00

- #70 Fine, center page loose 5.50

- #73 Fine 4.75

- #78, 84. Both are NM. Each 5.50

- #90 Fine 3.50

- #93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 106, 109, 110. All are Newsstand Mint. Each 3.00

- #105, 107, 108. All are NM. Each 3.75

- #97 VG 3.25

- #111, 113, 119, 122, 123, 133, 134, 135, 136, 137, 139, 140. All are Newsstand Mint. Each 4.50

- #113 Fair-Good 2.00

- #115 Fair 1.75, Mint 4.00

- #138 NM 3.50

- #141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 152, 153, 155, 156, 158, 159, 160, 161, 162, 163 Suicide Smith appears, 164 the Star Pirates begin, 165, 166. All are Newsstand Mint. Each 6.00

- #154, 157. Both are NM. Each 2.75

Jungle Comics - #4 VG, center page loose 17.50

- #24 Newsstand Mint 15.00

- #25 Mint, flaking at top 7.50

- #26 Newsstand Mint, tiny chip out bottom right edge front cover 10.00

- #34 Newsstand Mint 12.00

- #38 Newsstand Mint, tiny chips out top edge front cover 7.50

- #43, 45. Both are Newsstand Mint. Each 6.50

- #53 VG 4.50

- #54 VG, center page loose 3.50

Alan Lawing, A.C.G. U.S.A. P.O. Box 1577-R Bloomfield, N.J. 07003

Jungle Comics - #63, 67, 73. All are Newsstand Mint. Each 2.25

- #74, 75. Mint 7.50

- 75 has 3-3/4" long, small pieces broken from top & bottom at spine 2.50

- #76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 102, 103, 104, 105, 106, 107, 108, 109, 110. All are Newsstand Mint. Each 4.50

- #95, 97, 98, 101, 105. All are MM. Each 3.50

- #96, 105. Both are Fine. Each 3.00

- #78, 91. Both are VG. Each 2.50

- #85 Good 2.00

- #111, 112, 113, 114, 115, 116, 117, 118, 121, 122, 124, 126, 127, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139. All are Newsstand Mint. Each 4.00

- #119, 128, 141, 147. All are NM. Each 2.75

- #125, 126, 140. All are Fine. Each 2.50

- #131, 140. Both are VG. Each 2.00

- #131, 152 Tiger Girl begins, 153, 154, 155, 156, 157, 161, 162, 163. All are Newsstand Mint. Each 3.50

- #159, 160, 161. All are Mt. Each 2.25

- #160, 161. Both are VG. Each 1.75

Jungle Tales - #3, 5, 6, 7. All are NM. Each 2.50

Kasnga, Jungle King - #1 Kasnga, Lord of the Jungle begins. NM 6.00

- #2, 3. Both are Newsstand Mint. Each 5.00

- #5 Camilla appears. Newsstand Mint 4.50

- #6, 7, 8. All Newsstand Mint. Each 4.00

- #7 MM 3.00

- #9 Tabu, Wizard of the Jungle appears. VG 2.25

- #10 Fine-MM 2.50

- #11, 14. Both are Newsstand Mint. Each 2.75

Kattenjammer Kids - Feature Book #32 Mint, brown tape along front & back covers 6.50

- (Standard) #12 NM-Mint 2.25

Ken Stuart - #1 Frank North Art. NM 3.00

Kerry Drake (Harvey) - #6, 7, 9. All are Mint. Each 7.00

- #7 MM 6.00

- #22 NM 5.00

Kerry Drake (Comix) - #3 MM 5.00

Kerry Drake (GD) - #41 #1 Mint 7.00

Key Comics - #1 The Key begins, VG-Fine, center page loose 3.50

Kid Cowboy - #1 Mint 1.75

Kid Komics - #5 Mint, small tear at bottom of spine 14.50

Kinx Comics - #55 NM 16.50

- #63 VG-Fine 10.00

- #79 Fair-Good 7.00

- #114 Last Raymond Issue. Fine+ 7.00

- #115 NM 6.00

- #118 VG, center page loose 4.00

- #119 NM, small piece out lower left corner front cover 4.50

- #120 NM-Mint 6.50

- #121 Good, piece out upper left corner back cover 3.00

Kane Comics - #144, 133, 136, 137, 143. All are Newsstand. Each 7.00

- 139 Fine 5.00

- 151, 156. Both are Fine. Each 4.50

Knockout - #1 Bob Dunn Art. Mint 2.00

Knock Out Comics - #1 Senorita Rio, Newsstand Mint 3.50

Komic Kuts Comics - #1 Newsstand Mint 4.50

Large Feature Comics - #9 Bringing up Father, small tear along spine at bottom 10.00

- #12 Private Buck. VG 7.50

- #28 Grin & Bear It. VG+ 7.50, Mint 12.50

Li'l Abner - Single Series #4. First Li'l Abner. NM 17.50

Li'l Abner (Toby) - #61, 66. Both are Newsstand Mint. Each 3.00

- #62 Fine 4.25

- #63 VG 3.00

- #67, 71, 87. All are Fine. Each 3.50

- #75 Mint 4.50

- #90 VG 3.00

Li'l Abner Joins the Navy - No # 1950. NM 6.50

Little Pan - #6 Newsstand Mint 3.00

Little Orphan Annie - Four color #76 VG small piece out left edge front cover 3.75, NM-Mint 7.50

- Color #107, Fine-NM 7.50

- No # Quaker Puffed wheat giveaway. Early 40's giveaway shows Orphan Annie with Pets and Premiums. Rare. VG 15.00, NM-Mint 25.00

- No # Popped wheat giveaway. 1947 Premium Ring giveaway premium. Newsstand Mint SPECIAL 3.50

Lone Ranger (Gell) - 4 Color #82. Fine 2.50

- #20 Fine+ 2.75

- #28 NM 2.50

Long Bow - #5, 7, 8, 9. All are Newsstand Mint. Each 1.50

- #6 MM 1.00

Looney Tunes - #27 NM 6.50

- #29 NM-Mint 5.00

Looy Dot Does - Single Series #13. NM 12.50

Lucky Star (2-5/8" Miniature) - #3 Mint 1.75

Magic - #3 VG 17.50

- #6 Mint 15.00

- #13 VG, covers off but can be taped back on 5.00

- #25 NM-Mint 7.50

- #41 NM-Mint 7.50

- #42 Mint 5.50

- #47 NM 5.00

- #48 VG 3.75

- #53 NM 4.50

- #56 Mint 5.50

- #68 NM-Mint 4.00

- #78 Mint 4.00

- #80 VG 2.00

- #97 Mint 4.00

Major Victory - #2 Dynamic 6 appears. NM 6.50

Mark of Zorro - Color #228 Fine 3.00

Marvelous Comics - #1 Fine 2.00

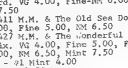
Marvel Tales - #12 - #22 Fine 2.50

- #33 Mint 7.50

- #51 Newsstand Mint 7.50

- #76 Fine-NM 4.50

- ...ister - #37 NM-Mint 12.50
- ...063 Fair 2.00
- ...#64, #65, Both are Mint. Each 4.50
- ...#71, 75, Both are VG. Each 3.25
- ...#92 Fine. 2 pieces cut edge front cover 2.25
- ...ion (6"x9" Miniature) - #3 Mint 1.00
- ...ion #4 - #8 VG 5.00
- ...ge Case - Color #170 M.M. on Spook's Island. NM 10.00
- Color #181 Jungle Magic. Mint 10.00
- Color #194 M.M. in the World Under the Sea. NM 9.00
- Color #214 M.M. and His Sky Adventure. NM 7.50
- Color #231 M.M. & The Rajah's Treasures. VG. 5.00
- Color #243 M.M. & The Black Sorceror. VG, center page loose 4.00, Fine 6.00, NM-Mint 8.50
- Color #261 M.M. & The Missing Key. Good-VG 4.00, VG 5.00, NM 7.50
- Color #268 M.M.'s Surprise Visitor. 5.00
- Color #279 M.M. & Pluto Battle the Giant Ants. VG, center page loose 4.00, VG 5.00, NM 7.50, Mint 8.50
- Color #286 M.M. & The Uninvited Guest. VG 4.50, NM 7.00
- Color #296 Private Eye for Hire. VG 4.50, NM 7.00, Mint 8.50
- Color #304 Tom-Tom Island. VG 4.00, Fine, several creases in cover 3.50, Fine 5.00, NM 6.50
- Color #313 The Mystery of the Double Cross Ranch. VG 4.00, Fine 5.00, NM 6.50, Mint 7.50
- Color #325 M.M. & The Haunted Castle. VG 4.00, NM 6.50, Mint 7.50
- Color #334, M.M. & Yukon Gold. Good 3.00, Fine-NM 6.00
- Color #343 In the Ruby Eye of Horse-Guy-Am. VG 4.00, Fine 5.00, Fine-NM 6.00, NM 6.50
- Color #352 The Mystery of Painted Valley. Fine 5.00, NM 6.50, Mint 7.50
- Color #363 M.M. & The Smuggled Diamonds. VG 4.00, Fine-NM 6.00, NM-Mint 7.00
- Color #371 The Inca Idol Case. VG 4.00, Fine 5.00, NM 6.50
- Color #387 In High Tibet. Fine 5.00, NM 6.50
- Color #401 M.M. & Goofy's Mechanical Wizard. VG 4.00, Fine-NM 6.00, Mint 7.50
- Color #411 M.M. & The Old Sea Dog. VG 4.00, Fine 5.00, NM 6.50
- Color #427 M.M. & The Wonderful Whistle. VG 4.00, Fine 5.00, Fine-NM 6.00, NM 6.50, Mint 7.50
- Dolly (Kay) - #1 Mint 4.00
- ...ompler - #1 NM 2.50
- ...#2 Townstand Mint 3.50
- ...e Jungle - #41 Fine 2.25
- ...#50 NM 20.00
- ...Pair 5.00



- MF - #2 VG 2.25
- ...12, 13, Both are Mint. Each 4.50
- ...#14 NM 3.00
- ...#18 VG-Fine 2.25

MF, District Attorney - #2 VG 2.00

Mutt & Jeff - #14 VG 3.00
- #29 NM 2.50

Mystery - #1 The Magnet, The Silver Knight, Brad Spencer, Woodsman, Dick Wetherbe, King of Futuria & Zudo, the Jungle Boy begins. NM 12.50
- #4 VG 3.00

Mystery in Space - #19 Mint 2.25

Mystery Men - #27 Fine, spine taped with 3.75
- #28 Fine, cut tape 10.00
- #20 Mint 17.50

Napoleon & Uncle Tom - #1 VG 9.00, Newsstand Mint, staples 1/3 of way into book 12.00

National - #10 Fine 18.50
- #35 Good-VG, cover & center page loose 4.50
- #37 Fine 3.50
- #38 VG-Fine 6.75, NM 8.50
- #40 Mint 10.00
- #45 VG-Fine 3.50
- #48 Origin the Whistler NM 5.00
- #52 NM 4.50, Mint 5.00
- #53, 54, 55. All are Mint. Each 5.00
- #58 NM-Mint 4.75
- #59 VG-Fine 3.50, NM 4.50
- #60 Mint 5.00
- #61 Fine 3.25, Mint 5.00
- #62 Fine 3.25
- #63 Mint 5.00
- #64 Mint 4.50

New Funnies - #107, 108,110. All are Fine. Each 2.25

Nyoka, The Jungle Girl - #30 NM-Mint 4.50
- #43, 45, 48, 49. All are NM. Each 3.00
- #77 Mint 2.75

Oaky Doakes - #1 Mint 32.00

Okay Comics - #1 The Captain & The Kids Newsstand Mint 17.00

Oswald Toe Rabbit - Four Color #21. Fine, small piece of music tape at center of spine 12.50

Color #25 Mint 4.00

Color #273 Mint 3.50

Our Gang - #19 NM 7.00
- #26 NM-Mint 5.00
- #30 Mint 6.00

Out of This World - #1 Kubert Art. NM 17.50
- #2 Fine 2.00

Peter Pat - Single Series #8 VG, spine taped 3.50, Mint 12.50

Peter Rabbit (Avon) - #1 Newsstand Mint 3.50

Pioneer Picture Stories - #7 Mint 3.50
- #8 Mint/Mint 10.00

Planet - #18 Fine 15.00
- #30 Mint 12.50
- #34 NM-Mint 9.00, Mint 10.00
- #66, 68, 69, 72, 73, All are Newsstand Mint. Each 7.00
- #65 Mint 6.50

Plastic Man - #46 NM-Mint 6.50
- #49 Fine-NM 4.50
- #50, 53. Both are NM. Each 4.00

Police Comics - #5 NM 6.50

Polly - #2 VG 2.25
- #12, 13. Both are Mint. Each 4.50
- #14 NM 3.00
- #18 VG-Fine 2.25

Popular Comics - #64 Masked Pilot begins. #73, 79. Both are VG. Each 8.00
- #95 Fine 7.50
- #96 Mint 10.00
- #97, 98, 100. All are NM. Each 6.50
- #102, 111, 113, 118. All are NM. Each 6.50
- #105 Fine 5.75
- #115, 121, 123, 124. All are Mint. Each 7.50
- #131, 137. Both are VG- Fine. Each 3.75
- #145 VG 3.50

Porky Pig - Color #311 Midget Horses of Hidden Valley. NM-Mint 2.25

Power - #4 VG 2.00

Prince Valiant - Color #719 Mint 2.50
- #37 Fine-NM 4.00
- #47 VG 4.00
- #48 NM, small tear along bottom of spine 4.00
- #51 NM 4.00
- #54 Mint 5.00

Punch - #10 NM 6.50

Purple Zone - #1 Fine 3.75

Race for the Moon - #1 Simon & Kirby Art. NM 7.50

Rangers of Color #255 NM 2.50

Rangers - #4 Fine 17.50
- #8 Mint, flaking at edges 10.00
- #10 Newsstand Mint, tiny chip out bottom right edge front cover 12.00
- #11 Commando Rangers begins. Newsstand Mint, tiny chip out bottom right edge front cover 12.00
- #12 VG, center page loose 8.50
- #13 Commando Ranger begins. Newsstand Mint 17.00
- #16 Fine 9.00
- #25 VG-Fine 5.00
- #31, 32, 33, 34, 35, 36, 37, 39, 40. All are Newsstand Mint. Each 6.50
- #32 VG 3.50
- #43, 45, 47, 48. All are Newsstand Mint. Each 5.00
- #46 Fine 3.50
- #51, 52, 53, 55, 56, 57, 58, 59, 60, 61, 62, 63. All are Newsstand Mint. Each 4.50
- #65, 66, 67. Space Rangers begin, 68.All are Newsstand Mint. Each 3.50

Real Fact - #5 Batman. Mint 10.00

Red Ryder - #1 Mint 7.00

Red Seal Comics - #1 Mint 7.00

Red Seal Comics - #1 Mint 7.00

Rex Allen - #1 Mint 4.00

Rin Tin Tin - #1 The Frankster & Red Coat begin. Mint 7.00
- #3 Scare Art. Mint 3.50, Mint 4.50

Road Rider - #13 Fine-NM 10.00

Robin Hood - #15 Fine 3.75

Rocket Kelly - #15 Fine-NM 4.00
- #20 - #1 NM 2.50

Roy Rogers - #1 Fine-NM 5.00
- #2 - #3 Color #316 Fair-Good 2.00
- #4 Mint 3.00, Mint 3.50

Rusty - #1 Mint 10.00

Sad Sack - #1 VG 2.00
- #2 - #11 Mint 2.50
- #12 - #13 Contain Complete Strip Miracle. NM 6.50
- #14 - #21 Mint 2.50
- #22 - #25 Color #254 Mint 2.50
- #26 - #30 Newsstand Mint 17.50
- #31 - #36 8.50
- #37 - #39 VG-Fine 6.50

Sensation - #67 Good 3.00
- #98 NM-Mint 3.50

Sharon - Vol. 2 #10 Supersnipe appears. Mint 7.50
- Vol. 4 #12 VG 4.00
- Vol. 5 #3, Vol. 5 #10. Both are Mint. Each 6.00
- Vol. 2 #11 Mint 7.50

Sky Rocket - #1 Atlas the Dragon. VG 5.00

Smilin' Jack - Four Color #58. VG 10.00

Smitty - #4 VG 2.50

Son of Sinbad - #1 Kubert Art. Fine+ 3.50

Sparkler (Second Series) - #1 Origin Sergeant Strong begins. VG 75.00
- #17 VG-Fine 10.00
- #19 NM, center page loose 11.50
- #38 VG 4.50

Sparkling Stars - #9 NM, center page loose 3.50

Sparkling Stars - #2 VG 6.00

Spy Smasher - #10 NM-Mint 3.00

Startling Comics - #26 VG-Fine, center page loose 5.00
- #31 Mint 5.00
- #49 Fine-NM 3.50

Strange Adventures - #7 VG 2.50

Strange Adventures (Avon) - #1 Kirby & Everett Art. Mint 5.00

Super - #58 VG 10.00
- #68 Fine-NM 7.50
- #71 NM 6.00
- #87 VG 5.00, Fine-NM 6.00
- #92, #93. Both are NM-Mint. Each 6.50

Super Magician - Vol. 1 #2 (#1) Rex Knight, Man of Adventure appears. Mint 17.50
- Vol. 1 #3 Top Aswer, Boy Magician begins. Mint 12.00
- Vol. 1 #5, Vol. 1 #7. Both are VG. Each 5.00
- Vol. 1 #12 VG-Fine, center page loose 3.00
- Vol. 2 #7 NM-Mint, center page loose 2.50
- Vol. 2 #10, Vol. 3 #1. Both are NM. Each 2.50
- Vol. 3 #4 Fine, 2 center pages loose 2.00
- Vol. 3 #5 Origin Dr. Twilight. Fine+ 1.50

Superman - #70 Fine, tear along spine at bottom 15.00
- #33 Mint 12.50
- #34 NM, tear front cover and tiny piece out front & back cover 7.50
- VG 10.00
- #35 VG, tarox cover fold 5.00
- #48 Fair 6.75
- #49 Fine-NM 7.50, NM-Mint 9.00.

Superman 3-D - No origin Superman, Lana, Lois Lane appears 4.50, No with glasses 7.50

Superman (Avon Periodicals) - #3 Fair 3.00

Tarzan - #1 - Vol. 4 #5 VG 4.00
- Vol. 4 #7 Fine 5.50
- Vol. 4 #10 VG 4.00
- Vol. 5 #4, Vol. 5 #6 3.75
- Vol. 5 #7 Mint 5.00
- Vol. 5 #8, Vol. 5 #9 3.50
- Vol. 5 #10 Mint 5.00
- Vol. 6 #1, Vol. 6 #2, Vol. 6 #3, Vol. 6 #4. All are Mint. Each 2.75

- ...ner Comics - Vol. 6 #7 VG 2.50
- ...ol. 7 #10 Mint 3.50
- ...ol. 7 #11 Fine-Mint 3.75
- ...ol. 8 #1 Fine, slight spine roll 1.25
- ...ol. 9 #1 FN 1.50

...ner Comics Presents (Drill) - Four color #...
- ...
- Four color #101 NM 12.00

...y & The Pirates (Harvey) - #3 (#1) VG 4.00
- #4 VG 3.00
- #5 Fine 3.50
- #6 Fine 3.50
- #7, 8, Both are NM-Mint. Each 6.50
- #9 NM-Mint, small piece out bottom edge back cover 5.50
- #10 NM 6.00
- #11 NM-Mint 5.50

...hing - #3 Good 1.00

...ngfellow Comics - #33, 34. Both are Fine. Each 4.50
- #41, 44. Both are Fine. Each 3.75
- #52 NM-Mint 3.50

Thunder Mountain - Color #246 NM 2.50

...ilight Zone Comics - Color #237 Mint 3.00
- Color #250 NM 2.50

Tiny Tim - Four Color #20 Poor-7.50
- Four Color #42 NM-Mint 12.00

Tip-Top - #50 NM-Mint 13.50
- #80 NM 6.00
- #82, 84, 85, NM 5.00
- #83 NM 5.00
- #90 Good 1.00
- #91 NM-Mint 4.00
- #92 NM 3.50
- #94 NM 3.50
- #99 VG 3.00
- #102 NM 3.00
- #111 Fine, center page loose 2.50
- #141 VG 2.00
- #160 Fine 2.25

T-Man - #10 VG 1.00
- #25, 34. Both are NM. Each 1.50

...on Contest, Space Cadet (Dell) - #2, 10. Both are VG. Each 1.25
- #7 Fine 1.50
- #8 VG, center page loose 1.00

...ne Twins - #30 NM 12.00

...o Comics - #1 The Mysterious Duke of Darkness app. NM 3.50
- #2 Origin Tomboy - #1 Dr. Syyx Appears. Mint 4.00

...ne Comics - #7 VG 2.00

...ld Tales - #6 Fine, cover loose 10.00
- Fine, center page loose 10.00

...ited Comics - #20 Fritzi Ritz. FAIR 1.25

...S. Marines (H.E.) - #4 NM 1.75

...ited Comics - #12 NM, center page loose 16.50
- #13 Fair-Good 12.00
- #17 Mint 20.00

...ited Funnels - #4 VG-Fine 2.50

...ited (S.F.) - #1 1950 132 pg. Black Magic, Bella Belle & Jungle Adventures, Fine 2.50
- #2 Strange Stories of Suspense - #59 VG 2.00
- #3 G-F-Fine, old price sticker
- #4 Flash on cover VG/F 4.00
- #5 Mint 5.00
- #6, 7, 8, 9, 10. All VG. Each 2.50
- #11 Good 4.00, VG, cover loose 2.50
- #12, spine roll 4.50
- #13 Fair 4.50
- #14, cover loose 4.50

Walt Disney Comics & Stories - #89 Uncle Scrooge, Barely rolled 3.00
- #92, 93. Both are Fine. Each 5.00
- #94, 97, 102, 111 are VG. Each 4.00
- #99 Mint 4.00
- #140 Fair-Good 3.75
- #155 Mint 5.00

Wash Tubbs - #1 Fine-VG 3.50
- #6 Fine 3.50
- #8 Fine 3.50
- #9 Fine-Mint 4.00

Wash Tubbs & Captain Easy - #6, 11. Both are Fine. Each 4.50
- #12 Fine 4.00

...ar Heroes (Harvey) - #7 NM 1.75

...ash, The - Four color #11 NM, slight spine roll 20.00
- Four color #53 Good 8.00, NM-Mint 13.50

Western Hangmen - #11 Williamson & Williamson-Frazetta story. Fine-NM 8.50

Western Hero - #80, 83, 90. All are Good. Each 2.00
- #87 NM 3.50

Wild Boy - Vol. 2 #7 Fine, magic tape at bottom of spine 1.75

Wild Bill Hickok, Jr. Gun Kid, Deputy - #126 Gleason. Fine 4.50

Wings - #42 NM-Mint 6.00
- #104 Good-Fine Mint 4.50
- #108 Mint 2.50

Wonder Woman - #27 Fine 6.00

World Famous Heroes - #1 NM 6.00

...ow Comics - #20 VG 8.50
- #24 Fine-NM, center page loose 6.00
- #29 NM-Mint 8.00
- #30 NM 7.50
- #40 NM 6.50

Zara - #2 NM, piece out left edge back cover 5.50

Zoo Funnies - #7 Mint 1.50

Zoot - #16 Rulah, Jungle Princess. Mint 3.00

* *

E.C. COMICS

Aces High - #1 NM 6.00
- #4 NM 5.00

Crime Suspensestories - #5 NM 15.00
- #6, 8, 9. All are Mint. Each 15.00
- #7 FN 12.50
- #27 NM 7.50

Crime Illustrated - #1 Newsstand Mint 15.00
- #2 Mint 7.00

Crypt of Terror - #19 Fair-Good 22.50

Frontline Combat - #3 VG 10.00
- #4 Skull on Island Issue. Fine-NM 10.00
- #12, 13. Both are VG. Each 6.50
- #14 Poor 3.00, Good-VG 6.00
- #15 Fine, four small punch holes at spine, doesnot interfer with stories 5.00

Gun Fighter - #11 VG, center page loose 5.00

Haunt of Fear - #8, 9. Both are NM. Each 12.50
- #10 Fn, four small punch holes at spine, does not interfer with stories 10.00
- #14 Origin of the Old Witch by Ingels. VG-Fine 13.50
- #16, 17. Both are VG-Fine. Each 10.00
- #18 12.50
- #18 10.00

Impact - #1 Fine-Mint 30 Page Issue 17.00
- #2 Williamson-Krenkle Story. Fine, clewed at right edge 16.50
- #3 Good Story, VG 10.00

Mad - #1 Good, book & piece out top right front cover 7.00
- #9 FN 12.50
- #17 Mint 9.00
- #18 Fine 6.50, NM 7.00

Picture Stories from Science - #2 NM-Mint 4.00

Piracy - #3, 4, 5. All are Mint. Each 7.00

Saddle Justice - #8 Good 6.50

Shock Illustrated - #1 Mint 10.00
- #2 Williamson Art. NM 6.50

Shock Suspenstories - #3 Wood Art. Mint 17.00
- #5, 6, 7, 10, 11. All are Wood Art. All are Mint. Each 15.00
- #8 Williamson Art. Mint 17.50
- #11 Wood Art. Fine, no printing on inside of covers 10.00
- #14 NM-Mint 10.00
- #15, 16, 17, 18. All are Mint. Each 12.00

Tales from the Crypt - #21 NM-Mint 22.50
- #23 Fair-Good 8.00
- #24, 26, 27. All are NM. Each 12.50
- #25 NM 9.00
- #33 Origin the Crypt Keeper. VG 10.00
- #35, 36, 37, 38, 44, 45, 46. All are NM. Each 10.00
- #39, 42. Both are Fine. Each 9.00
- #40, 41. Both are Fine, but each has four small punch holes near spine, does not intefer with stories. Each 6.50
- #43 NM, very slightly chewed at right edge 7.50

Tales of Terror Annual - #3 (1953) VG 25.00

Two Fisted Tales - #30 NM 7.00
- #32, 33, 34. All are VG. Each 6.00
- #37 NM, 4 small punch holes near spine, does not interfer with stories 4.00
- #38 VG-Fine 6.00
- #39, 40. Both are Fine. Each 6.50
- #41 VG, covers off, can be taped back on 4.00

Vault of Horror - #14 NM, 4 small punch holes near spine, does not interfere with stories 15.00
- #17 VG, 4 small punch holes near spine, does not interfer with stories 10.00
- #19 NM, center page loose 12.50
- #20 NM-Mint 15.00
- #21 NM-Mint, tiny piece out bottom left edge back cover 15.00
- #22. Both are VG. Each 12.00
- #23, 26, 27. All are VG. Each 10.00
- #24 Good 7.50
- #25, 28. Both are NM. Each 12.00
- #29 Good 7.50, NM, small piece out center of one edge front cover 10.00
- #30 Fine 10.00
- #31 VG 8.50, Mint 15.00
- #33 VG 8.50, Mint, vertical 3 inch crease front cover 11.00
- #34 VG 8.50, Mint 15.00
- #35 Mint 15.00
- #36 FN, 4 small punch holes near spine, does not interfer with stories 6.50, Mint 15.00
- #37 Williamson Art, VG, chewed at center of spine 5.00, NM-Mint 17.50

Vault of Horror - #38 VG, chewed at center of spine 3.50, Mint 15.00
- #39 Mint 15.00
- #40 VG, chewed at center of spine 3.50, Mint 15.00

Weird Fantasy - #13 (#1) Fair, cover-less 10.00, VG-Fine, chewed at spine 20.00
- #15 (#3) Lousy 7.00
- #17 (#5) VG, chewed at spine 10.00
- #6 Fine, slightly chewed at spine 9.00
- #7 Fine, chewed at spine 8.00, NM-Mint 20.00
- #8 Fine, 2 small punch holes near spine, slightly chewed at spine 8.00, Mint 22.50
- #9 VG, slightly chewed at right edge 5.00, Fine, slightly chewed at spine 9.00
- #11 NM 16.50, Mint 18.50
- #12 Fine, slightly chewed at spine 10.00, Mint 18.50
- #13 VG 12.50
- #14 Frazetta-Williamson Story. VG, cover loose 16.50, Mint 30.00
- #15 Williamson - NM-Mint very slightly chewed at spine 12.00, Mint 27.00
- #16 Williamson Story. NM, very slightly chewed at center of spine 15.00, Mint 27.00
- #17 Williamson Story. VG, cover torn at center of spine 12.00, Mint 27.00
- #18 Williamson Story. VG, chewed at spine 10.00, Mint 22.00
- #19 Williamson Story. Mint 27.00
- #22 VG, chewed at spine 5.00

Weird Science - #12 (#1) VG-Fine, very slightly chewed at right edge 52.00
- #15 (#4) VG, very slightly chewed at right edge 20.00
- #6 VG-Fine, slightly chewed at right edge 12.50
- #7 Fine, chewed at right edge 10.00
- #8 VG, cover loose, chewed at right edge 8.50
- #9 VG, almost unnoticeably chewed at right edge 15.00
- #10 VG, slightly chewed at right edge 12.50
- #11 Fine 16.50
- #12 VG, slightly chewed at right edge 10.00
- #13 VG, slightly chewed at right edge 10.00, Mint 22.00
- #14 Fine, almost unnoticeably chewed at right edge 15.00, Mint 22.00
- #15 Williamson Story. VG 17.00
- #16 Williamson Story. Fine, very slightly chewed at right edge 16.50
- #17 Williamson Story - VG, slightly chewed at right edge 14.00
- #18 Williamson Story. Good, no back cover, chewed at right edge 8.00
- #19 Williamson-Frazetta Story. VG, chewed at right edge 12.00, Mint 30.00
- #20 Williamson-Frazetta Story. Mint 30.00
- #21 Frazetta-Williamson Story. VG, chewed at right edge 12.00

[illegible] - 27 Williamson-Frazetta-[illegible] Story. VG. Slightly chewed at right edge 15.00. [illegible] [illegible] [illegible] 25.00

[illegible] - both are Fine, but are slightly chewed at right edge. Each 15.00

- #25 Williamson cover; Williamson-Torres story & Wood story. Fine but slightly chewed at right edge 15.00
- #26 Special Flying Saucer Report. Wood, Crandall & Orlando Art. NM, very slightly chewed at right edge 17.50
- #27 NM, almost unnoticeably chewed at right edge 20.00
- #28 NM, coverless 7.50, Williamson-Frankie-Torres story; Wood story. NM 22.50
- #29 Frazetta cover; Williamson & Wood story. Fine, small piece of tape left edge back cover 25.00

* *

TOYS, GAMES, PREMIUMS, BUTTONS, ETC.

Pep Cereal Buttons - All fine condition. Aphrodite Breeze, Auntie Blossom, Beezie, B.O. Plenty, Casper, Chester Gump, Chief Brandon, Cindy, Corky, Fat Stuff, Hans, Harold Teen, Herby, Inspector, Judy, Junior Tracy, Kayo, Lillums, Little Moose, Lord Plushbottom, Mac, Maggie, Mama de Stross, Mamie, Ma Winkle, Min Gump, Mr. Bailey, Mr. Bibbs, Moon Mullins, Nina, Orphan Annie, Pat Patten, Perry Winkle, Pop Jenks, Rip Winkle, Shadow, Skeezix, Smitty, Smokey Stover, Spud, Tess Trueheart, Tilda, Toots, Uncle Bim, Uncle Walt, Vitamin Flintheart, Wilmer, Winnie Winkle. Each 2.00

Pep Cereal Button - Flash Gordon. NM 5.00

[illegible] Button - Superman Fine 3.50, Mint 5.00

Donald Duck Peanut Butter Buttons - Circa mid 1940's, similar to Pep Cereal Buttons but much rarer. I have the following: Donald Duck Mint 15.00, Minnie Mouse Mint 15.00, Bambi Mint 7.50, Dumbo Mint 7.50, Snow White Mint 7.50

Mickey Mouse Globetrotters Club Member-ship Button - Circa late 30's. 1-1/4 inch pinbacks. I have four different as follows: to bread company mentioned, "Eat Dutch Oven Bread", "I Eat N.B.C. Bread" & "Eat Freihofer's Perfect Loaf". All are NM. Each 15.00

Mickey Mouse Club Button - Circa early [illegible]. 1-1/4 inch pinback button. [illegible] Rare. Fine 25.00

[illegible] to School [illegible] late 30's [illegible] 3/4 inch [illegible] 15.00

[illegible] 17.50

[illegible] Complete set of 5 different pinback buttons with pictures of Curley

Bradley, Mike Shaw, Jane, Wash & Tony. Each has a secret code word on back. Rare. Fine-Mint [illegible] 25.00

[illegible] - Circa [illegible] Condition 35.00

[illegible] - 1938 [illegible] giveaway. 4"x6" color lithograph picture of The Lone Ranger & Tonto. Plate is signed "Sincerely, The Lone Ranger". Mint 5.00

Junior [illegible] Badge - Circa late 30's. Beautiful Brass Shield shaped badge with spread-eagle on top. Mint 12.50

Superman 5 Redback Note - Superman-Tim store giveaway circa 1940. Could be used to "BUY" things at Superman-Tim stores. Very Rare. Mint 20.00

Buck Rogers Solar Scouts Badge - 1936 [illegible] premium. Beautiful Brass badge, inscribed "To My Solar Scout Pal" & signed "Buck Rogers" on back. NM 27.50, Mint 35.00

Buck Rogers Solar Scouts Pendant - 1936 Cream of Wheat Premium. Beautiful Brass Pendant shows Wilma Deering in space helmet. Inscribed "To My Pal in the Solar Scouts" on back. Very Rare. Mint 60.00

Buck Rogers Century of Progress Button - 1-1/4 inch multicolor pinback button made in 1933 for the Chicago Century of Progress Exposition. Buttons shows Buck aiming ray gun & says "I saw Buck Rogers 25th Century Show, Did You?" & "A Century of Progress". Very Rare. NM 50.00

Buck Rogers Chicago American Button - 1-1/16 inch multicolor pinback button circa 1935, shows Buck full face to front & says "16 pages of comics, Saturday Chicago American". Rare. NM 27.50

Lone Ranger Cobakco Safety Club Badge - Continental Baking Co. early 40's premium. Fine 20.00

Lone Ranger Silvercup Safety Scout Badge - Silvercup Bread early 40's premium. Blue Enameled Nickel Badge. NM 25.00

Lone Ranger Victory Corps Badge - Copyright 1942 by the Lone Ranger Inc. Blue & Gold Badge. Rare. Mint 35.00

Lone Ranger [illegible] Badge - Copyright 1939 by The Lone Ranger, Inc. Red & Gold badge shows the Lone Ranger twirling rope, mounted on horse Silver & says "The Lone Ranger, a Republic Picture". [illegible] 22.50

Lone [illegible] [illegible] Lone Ranger [illegible] Silver [illegible] 25.00

Lone [illegible] 1-1/4 inch multicolor pinback button circa late 30's. Shows Lone Ranger atop Silver saying "Hi-Yo Silver". NM 15.00

[illegible] Action Comics Button - 1 inch [illegible] button, circa [illegible] chain, back says "[illegible] in Action Comics Magazine". Rare. Mint 25.00

[illegible] of America Button - 1-3/8 inch multicolor pinback button, circa 1939. This is the original button. This button was issued again in the mid 40's & in 1961, but the artwork is different on the later 2. Very Rare. Mint 35.00

Superman-Tim Club Button - 7/8 inch red, white & blue pinback button, circa 1940. Has secret code message on back. Rare. NM 20.00

I am a Spy Smasher Button - 1 inch red, white & blue pinback button, circa 1943. Shows spy smasher in center of legend "I Am a Spy Smasher". Very Rare. Fine-NM 27.50

Captain Marvel Club Button - 1 inch red, white & blue pinback button, circa 1943. Has 3/4 figure of Captain Marvel facing & says " Captain Marvel Club, Shazam". Rare. Mint 35.00

Jimmy Allen Skelly Oil Flying Cadet Wings - Circa late 30's bronze wings. Mint 12.00

Don Winslow Squadron of Peace Ensign Badge - Circa late 30's premium. NM 15.00

* *

BIG LITTLE BOOKS

Andy Panda in the City of Ice. Whitman #1441. All picture Big-Little Book. Fine-NM, 3 small pieces of tape around spine 5.00

Andy Panda & The Pirate Ghosts. Whitman #1459. NM, small pieces of tape at top and bottom of spine 5.00

Blondie & Dagwood in Everybody's Happy. Whitman #1438. NM, 3 pieces of tape around spine 4.50

Bobby Benson on the H-Bar-O Ranch. Fine, back cover taped at spine 4.00

Dick Tracy & Yogee Yamma. Whitman #1412. NM-Mint 10.00

Donald Duck & His Misadventures. Whitman #1441. Very early Donald Duck. NM 15.00

Donald Duck Off The Beam - Whitman #1438, this is a flip movie book. NM-Mint 12.00

Donald Duck Up in the Air. Whitman #1486. Mint 12.00

Flash Gordon and The Witch Queen of Mongo. Whitman #1190. Alex Raymond Art. VG-Fine 12.00

Buck Rogers 25th Century A.D. Whitman [illegible] Cocomalt giveaway. VG 15.00, Fine 20.00

[illegible] & The Dome Cometh. Whitman [illegible] Fine 12.50

[illegible] and the Emerald Plot. [illegible] VG 10.00

[illegible] Soldier of Fortune. Whitman [illegible] Fine 7.50

[illegible] Lines. Whitman [illegible] 7.50

[illegible]. Saalfield. Illustrated with scenes from the movie starring Bela Lugosi. VG, spine out 4.50

Flash Gordon and the Tournaments of [illegible]. Alex Raymond Art. Whitman [illegible] Rare, small piece of tape at top & bottom of spine 10.00

[illegible] 4.50

[illegible]. Saalfield [illegible] 3 pieces of tape around spine 3.50

Jungle Jim. Whitman #1138. Alex Raymond Art. VG, title and contents page out. Story 100% complete 6.50

Jungle Jim & The Vampire Woman. Whitman #1139. Alex Raymond Art. VG 12.00

Mandrake The Magician and the Flame Pearls. Whitman #1495. VG -Fine 6.50

Maximo & the Amazing Superman and the Supermachine. Whitman #1445. This is a flip movie book. Good-VG 7.50

Mickey Mouse Sails for Treasure Island. Whitman No #. Kolynos Dental Cream giveaway. VG, title page out 10.00

Mickey Mouse & The Foreign Legion. Whitman #1428. Good 6.50

Minuteman, The One Man Army. Fawcett Dime Action Book. Rare. VG 25.00

Og, Son of Fire. Whitman #1115. VG 4.00

Tom Mix [illegible]. Whitman #1100. VG 7.50

The Phantom & The Sign of the Skull. Whitman #1474. VG, spine out 4.00

Shadow & the Master of Evil. Whitman #1443. This is a flip movie book. Good, spine taped 6.50

Shadow and The Living Death. Whitman #1430. VG-Fine 10.00

Smilin' Jack & The Escape from Death Rock. Whitman #1445. NM-Mint 10.00

Stories of Jackie Cooper. Whitman #714. Illustrated with photographs. VG-Fine, title page loose 5.00

Tom Mix & The Stranger from the South. Whitman #1183. Fine 8.50

* *

A FEW MORE RADIO PREMIUMS

Radio Orphan Annie Secret Society Badge - Circa 1935 Ovaltine premium. Mint 22.50

Radio Orphan Annie Good Luck Coin - Circa 1935 Ovaltine Premium. Has picture of Orphan Annie on front & Good Luck in eight foreign languages on reverse. Mint 20.00

Radio Orphan Annie 1935 Decoder Badge - 1935 Ovaltine Premium. The rarest of all the Orphan Annie decoders. NM 35.00

Radio Orphan Annie 1936 Decoder Badge With Secret Compartment - 1936 Ovaltine Premium. Fine 17.50, NM 22.50

Radio Orphan Annie 1937 Decoder Badge - 1937 Ovaltine Premium. Fine 17.50, NM 22.50

Radio Orphan Annie 193[illegible] Decoder Badge - [illegible] 27.50

Captain [illegible] Code-[illegible] - 1940 [illegible] 45.00

THE RB-CC INFORMATION CENTER

by RAYMOND MILLER

rbcc

M.B.

RAYMOND MILLER - RD 1 Box 131-C - Creekside, Penna. — 15732

SEND ALL QUESTIONS, ANSWERS, AND/OR COMMENTS TO THE ABOVE ADDRESS. PLEASE ENCLOSE TWO 8¢ STAMPS WITH ALL QUESTIONS TO HELP ME LOCATE YOUR ANSWERS. LIMIT IS FOUR QUESTIONS PER ISSUE.

If you haven't already guessed it, or read it elsewhere, this is the 30th issue of THE RBCCINFO NEWS-DIGEST-COLLECTOR and I'm proud to say I've been with the S.F.C.A. since the very early days of comic fandom.

Being one of the older members of comic fandom I can remember back to those pre fandom days, those days before 1962. Going back to late 1959 to be exact. In 1959 I was like many of today's fans, a 28 year old dreamer and believe me, Golden Age comics was nothing more then a dream back then, because I had no idea any even existed outside of the few I processed in my collection which I originally bought off the stands in 1942-45. And over the years I think having those books was worse then having none at all. I had a few FAWCETTS and DCs but not much of anything else dating before 1946. I had DETECTIVE 75, BATMAN 11,16, ALL STAR 15, 16 and 3 or 4 others and I just about wore those books out just looking at the house ads. There were ADVENTURE, MORE FUNS etc which I'd never own, or so I thought. I knew nothing about TIMELY outside of TORCH, SUB-MARINER, CAPT. AMERICA and YOUNG ALLIES. My knowledge about QUALITY didn't go much beyond DOLLMAN and PLASTIC MAN and other publishers I knew even less.

Then came a late 1959 issue of FAMOUS MONSTERS OF FILMLAND and ah ad on the fan page. A guy wanted to trade DOLLMAN ACG comics for EC's and I had 'em all. Turned out the guy only had a couble 1944 comics but it was a start. This guy gave me the name and address of Dean Norman and my dream were about to be answered. Dean had WORLD'S FINEST #7 which he let me have for the cat-landish price of $1.50. To me that was high priced. High priced at the time...peanuts today. Soon Dean owned most of my FICTION HOUSE and EC collections and I had a fair size G.A. collection. I even bought more from Dean. Can you imagin buying 1941-42 titles like ALL STAR, CAPTAIN AMERICA and MARVEL MYSTERY for $2 or less? You think that is something? Well Dean introduced me to Bill Thailing and that first letter to Bill has to be the high point of my collecting. In his reply to it (dated Sept. 17, 1960) Bill took my FICTION HOUSE #1, TIP TOPPER #9, TIP TOP #156 and TIP TOPPER #25 and said he was sending me two comics in exchange. When I received that wonderful package and opened it, I was like a little kid with a new toy, for in it was 10 of my dream titles...ADVENTURE #80 and MORE FUN #67. Soon my MLJ Collections growing...Bill was charging me 75¢ apeace for 1941 TOPS-NOTCHS and before long Bill had my 1944-50 CAPTAIN MARVEL collection and my G.A. collection was over 500. I still consider Bill the best dealer in the USA.

Next I discovered JERRY BAILS and ROY THOMAS thru the letter pages in a DC comic and before long I was doing fanzines with ROY and COMICOLLECTOR. Then I started doing covers and articles for Gordon Love a long time before RB and Comicollector became one zine. Since then I have done a lot for the SFCA. Three or Four complete RB SPECIALS including RB SPECIAL #1 on Timely. Also have done the COMIC COLLECTORS HANDBOOKS, as well as this column and it has all been fun. I hope I can go on for another 100 issues.

Since this is an ANNIVERSARY ISSUE, I've decided to omit the questions and answers this issue and just let the readers enjoy themselves reading a number of short articles on various things. Enjoy yourself and the questions will be back next issue.

THE SUPERMAN CODE BY M. C. GOODWIN RBCC 100

During the Golden Age it became popular for the different publishing houses to have secret clubs. These clubs and their use of secret codes was however not new. Little Orphan Annie and others had used codes years before the birth of the super hero. The clubs and their codes were no doubt designed to increase the circulation of the house's comics. For those too young to remember the Golden Age can not imagine the competition nor the vast number of comics available to the buying public. This along with the fact a weekly allowance was not as great as it is now days. So in a "dog-eat-dog" market such as this, anything that would draw the appeal of the reader and increase the sales of comics could be and was used.

One of the largest and best of these clubs was the "Superman of America" club. Since it was the club of one of the leading and largest comic houses, D.C. National, it was of course the most difficult. Superman's club just didn't have one code, his had three different codes. Therefore unlike Captain Marvel's code, which was the alphabet turned around, the Superman codes were a bit more complex. Even at that, the code is fairly simple being only a shift in letters of the alphabet.

The Superman Code bore the names of the planets of our solar system except the Earth was replaced by Krypton, Superman's home planet. To prevent confusion for the younger reader I guess, the codes were also numbered.

Perhaps some of the fans have wondered what these simple, often sinds, often words of wisdom messages that appeared in Golden Age Action and Superman Comics really said. If you haven't broken the codes for yourselves here are the Superman Codes.

As I said, they were quite simple. Take a sheet of paper and write down the alphabet from a to z. Opposite this write the alphabet again only start with the letter b (now the alphabet is b to a). Assign it to the Mercury or Code #1 code. Code #2 Venus starts with C, 3 which is Mars starts with D, 4 Jupiter with E, 5 SATURN with F, #6 Uranus with G, #7 which was Neptune with H, #8 Pluto with I, and Code 9 Krypton J.

	#1	#2	#3	#4	#5	#6	#7	#8	#9
A	B	C	D	E	F	G	H	I	J
B	C	D	E	F	G	H	I	J	K
C	D	E	F	G	H	I	J	K	L

In the latter part of 1941 and in early 1942, a big change was coming over DETECTIVE COMICS, the long-time stronghold of Batman. In the short space of about 6 issues the old, short strips were replaced by longer ones with costumed/adventure heroes. Among these were the Simon & Kirby hit, The Boy Commandos (introduced in #64), The Crimson Avenger (who actually was an old hero given a costume, a partner, and better comic strips). Although much could be said and written about the first two mentioned strips, we are only concerned, at this time, with the third.

The "Magician of Many Tales" was unveiled in DETECTIVE #60 and as far as I know, no origin was given. He had a secret identity—Larry Jordan, District Attorney—but this part of his life was rarely shown, except at the beginning and end of his stories. Air Wave's costume was similar to today's Flash's, except with a cape. It was green with yellow trunks and cape and had a chest emblem like the old Flash only smaller.

He had no real super powers but he was a expert on radio, which he used to his advantage. In his belt and headpiet he had a receiver with which he could tune in on metal from a distance (he used this frequently to overhear on criminals while they were discussing their plans) and a transmitter to transmit his voice to any metal object, he often used this ability to confuse crooks, allowing him to get a good punch in. He traveled along telegraph wires (not through them) by means of his radio serial which gathered electrical energy that provided the power for his magnetic traction shoe skates, allowing him to move at fantastic speeds. He could also climb up metal drainage pipes with the aid of these shoes.

Air Wave never faced any costumed villains, as we know them today, but twice he battled adversaries worth of mention here. The first was in DETECTIVE #76, where his opponent was a master ventriloquist called the Talker. He managed the have AW put in jail by making the police believe, via ventriloquism, that the "Wizard of the Wireless" had helped him in a crime. This was done after the Talker had one "Slugger Watts" released from jail to be his front. Their racket was that while Slugger and his boys were inside robbing, the Talker would act as lookout and communicate with Slugger, via his special talent, in case the police showed up. Air Wave escaped by taking the keys of an unsuspecting guard and while the guard slept he sneaked out. He then quickly rounded up the Talker and his gang and convinced the police that he was innocent.

The second villain was a natural, in that he used radio for crime. His name was the Bean and he perfected a device where a supersonic radio beam that knocked AW un conscious whenever he came near. Air Wave developed another device that counteracted this and after that it was smooth sailing and the crooks were captured with ease. All of this happened in DETECTIVE #113. There were other good villains but I won't take up your time by going into detail about them.

In issue #64, Static, the proverb parrot, was added to the strip. He provided the comedy relief that was a must for almost every hero of that time, by mixing old sayings and spouting them at a time that made them humorous and he really came up with some good ones occasionally. Static rarely did much else except fly around, although frequently in the early stories he would join in the actions. In one story in particular, which appeared in DETECTIVE #90 and was entitled "STATIC SPEARS THE SHOW", Air Wave's parrot pal really went to town. He practically captured a whole gang of crooks single handed. He also saved Air's life twice, once from a subway train, and again from a crook's gun.

As far as I know Murray Boltinoff was the editor of Air Wave's stories and he even made an appearance in one of the tales (DETECTIVE #70). It seems that 3 murders had been committed and attached to the victims were notes signed by "Green Arrow", "Showgirl", and "Shamrock Kid". DA Jacobs gets a headache and rushes over to "Colonel Kentex" and there meets editor Boltinoff. He tells Murray that he thinks one of the three artists who draw the above-mentioned characters is the murderer. The artists overhear this and begin arguing among themselves but Murray tries to stop the fight and gets killed. Well, Murray switches to Air Wave and tracks down the killer, who turns out to be Boltinoff's personal secretary.

The "Master of Radio" had two artists. The first was Lee Harris, who drew him for a little over a year from his beginning in #60 to about #75. Harris did a very good job on Air Wave with a lot of bright colors in his work. He was succeeded by George Roussos, who lasted until around #110. He did passable work, though nothing spectacular. He used plenty of darks in his drawings, which, needless to say, was quite a change from his predecessor's work. Harris came back again and drew Air Wave until his death in DETECTIVE #137. However AW had changed a lot in the three years he had been gone and it was to the negative side. He had lost his flair and the art suffered. This was probably a factor in his being dumped in favor of Robotman.

4-19-44

LITTLE ORPHAN ANNIE — Continue Annie's Adventures in The Sunday Journal

NO STREET SIGNS! HOW'S A STRANGER TO KNOW WHICH WAY IS OUT?
BUT WAIT! TH' CURRENT! THIS IS TIDE-WATER— WHEN TH' TIDE COMES IT OUGHT TO TAKE US OUT O' HERE!
HA! LOOK, SANDY! TH' WATER IS DROPPIN'! TH' TIDE IS GOIN' OUT NOW!
YESSIR, SANDY! WHEREVER THIS TUNNEL GOES—WE GO! EH? LEAPIN' LIZARDS!

THE BLACK COBRA STRIKES!

BLACK COBRA #1

By Bob Hobart

The heroes of the Fifties were a rare breed. There weren't many and none of the super-heroes of the early Fifties lasted too long.

Previously I told of ZIP-JET, and now I want to present the BLACK COBRA.

The cover of BLACK COBRA #1 in 1954 was symbolic like the grand covers of the Golden Age. The hero is presented at twice the size of a man who is obviously a spy. This suspicious character has glasses, a mustache and goatee and is dressing "Plans for A-Gun" and an envelope adressed to the U.S.S.R. In the background was the capitol building and the Washington Monument would tell an observer what Black Cobra's bag was. If that didn't, the cover blurb "America's Champion of Justice" and the first story's title "Ace Spy Smasher" would.

The main character of the cover is obviously Black Cobra. He is a curly, brown-haired hero with a black domino mask. His costume is basically blue, probably meant to be bluish-black like the uniforms of the Blackhawks. The costume has an orange belt, orange cuffs, and brown boots. From story to story, Cobra would sometimes have orange shorts over his blue pants and wouldn't at other times. His cobra emblem is on his chest and the tail of the serpent trails down his stomach.

BLACK COBRA was produced by the Farrell-Ajax company. Robert Farrell was the publisher and Ajax was a title like Atlas, the Marvel company of the Fifties. The other interesting thing about the editorial staff is that the art editor is S.M. "Jerry" Iger. Iger had teamed-up with Will Eisner in the Forties and produced Quality Comics and several other accounts. The partners split around 1950 or earlier. "Jerry" Iger was not exactly an artist himself, he more or less managed the shop and edited the art. The art in BLACK COBRA #1 might qualify for second or third-rate stuff at best. Frankly, Around this period I believe Iger's shop was working for Fiction House Comics.

Once again, the title of the first story is "Ace Spy Smasher." It introduced Steve Drake, an F.B.I. agent who is sort of a Clark Kent type, down to the glasses. His pretty blonde secretary-girlfriend is called Debbie. Drake gets an assignment to check on a man who might be giving coded messages to the Soviet Union through the "Voice of America"-which was loosely patterned after Radio-Free Europe. Steve goes to his "modest home on the outskirts of Washington", which looks like the original House of 7 Gables. Drake changes to Black Cobra and takes off in his Cobra Car-a fancy dark sports car with the cobra emblem. The Black Cobra finds the man, Adam Cleve, dead at his house with a knife in his back. But the next second, he hears Adam Cleve broadcasting over the radio!

Cobra goes to the radio station and smashes some electron tubes with a wrench so the broadcast can't go on. Then he dashes to the second floor to find the Soviet spy disguised as Adam Cleve. "Cleve" fires a Black Cobra, but now we learn that the Cobra is equipped with a plastic armor suit that repells bullets. The resourceful spy holds a women hostage to escape to the rooftop. Black Cobra tries to stop the spy from climbing a ladder and then there is a scene of vintage 1954

violence -Clove kicks him in the face. Trapped on the roof, the spy jumps off! But he had a parachute beneath his jacket. Black Cobra followed him down with machine guns on his back. On the ground there was a showdown that I will not reveal for the benefit of future purchasers of BLACK COBRA #1.

That was the first story and it certainly was not an origin story. A power or gimmick is added to the Cobra as he goes along. The worse flaw in the book is the lack of continuity thruout the stories. This becomes clearer farther on. Still, the stories themselves were very well written otherwise.

"Scourge of Evil" is the shortest adventure--5 pages from an average of 7. In the tale, Steve Drake is escorting Dr. Sykes to the Pentagon. Sykes is the inventor of a serum that can make a man go without sleep for a week. Steve and Sykes are captured by a tough gang of thugs led by hardcases named Joe and Louie, but not before Drake injects the serum in his own veins. At the hideout in the Maryland foothills, the valiant F.B.I. agent is locked in a room while the gang go to work on "the old guy".

To his dismay, Steve Drake is hampering his ability to change into the Black Cobra. There was no mention of any kind of transformation before. Meanwhile, an example of dialog will show some of the sadism prevalent in the comic book "Back Age":

"Now see what ya done, Louie! I told ya not so much with the lighted cigar! He's out cold!"

"Not for long he ain't! This bucket of cold water will soon bring him back!"

By this time, Steve Drake had succeeded in changing to the Black Cobra. Bursting out of the room, he throws a thug down a flight of stairs! He quickly disposes of the rest of the gang and saves Dr. Sykes. For the next week, Steve drives Debbie crazy denying all night every night, since he doesn't need any sleep.

This is the last we see of Debbie in BLACK COBRA #1 and it is a good time to bring up an idea that could be used if the Cobra could ever be brought back. How that scene was being enrolled in the F.B.I., a re-incarnation of the strip could have Debbie become a female F.B.I. agent. Steve and (the then) Debbie Drake could become a husband and wife F.B.I. team. That has been in straight detective stories before, but the F.B.I. eagle might add something to it. Used effectively, the Black Cobra eagle might not even be needed. This is idle speculation since the Black Cobra is not as extinct as the Farrell-Ajax company.*

"Masquerade Redux" is the next story that powers a gigolo named Lew who kills rich young women for their money and makes it look like suicide. But the Black Cobra and the Cobra Kid thought otherwise. Who is the Cobra Kid? He just sprang right into the story without even a by-you-leave. This is another example of poor continuity. Cobra "Kid" does not even have another name, he is a nameless, blonde-haired office boy working for the F.B.I. His costume is identical to that of his senior partner. A clue in the shape of a key has the team do some good Batman and Robin type detective work and the chase leads to an aerial dogfight and ends in a river.

This story is the last we see of Kid Cobra.

"Black Cobra Crashes the Ring of Red Death" is the final story and since 1954 is part of the McCarthy era, this is an example of Anti-Communist propaganda.

---

*Black Cobra #1 was the third time around for this character. He first appeared in DYNAMIC COMICS #1 Oct. 1941 and later in CAPTAIN FLIGHT #9 May 1945 and #9 Sept. 1945.

**The Cobra Kid appeared in CAPTAIN FLIGHT #8 and 9. In this stories Black Cobra and Cobra Kid wore cobra masks. They were really Jim and Bob Hornby, sons of District Attorney Hornby. Jim was the older son. CAPTAIN FLIGHT was a 4 Star comic published by Robert Farrell. the Cobras were also in #11 so could have been in #10 as well. CAPTAIN FLIGHT #11 F-M 1947 also contained 2 Torpedoman stories, Red Rocket, The Blue Flame (the Human Torch in blue flame), Black Cobra and Cobra Kid, and a comedy strip called Dan & Doe.

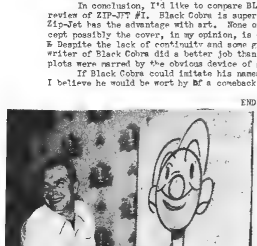
The villian is a Russian named Ivanovov. One panel on the first page shows him whipping a man and a second has him watching while a man tied to a chair "warms" his feet over a blazing fire. The Czechoslavakian underground is discussing him when the BLACK COBRA joins them. Cobra distracts Ivanovo's guards while the Czech underground shoots the villian. Now th e story predicts the Russian Invasion of Czechoslavakia in 1968. In this case, fiction is stranger than truth because the Russians eliminate 70% suspects. But Josef Stalin undoubtably topped that purge at one time or another.

Anyhow, the Black Cobra disguises as a butler and captures General Konstanty and his staff. The Czech underground bloodily dispose of them with a vial of nitro-glycerin.

In conclusion, I'd like to compare BLACK COBRA #1 with my previous review of ZIP-JET #1. Black Cobra is superior from the writing end and Zip-Jet has the advantage with art. None of the art on Black Cobra, except possibly the cover, in my opinion, is equal to Lou Fine or Rubimore. Despite the lack of continuity and some grisly touches, the unknown writer of Black Cobra did a better job than the Zip-Jet scribe. Zip-Jet plots were marred by the obvious device of getting Pat captured.

If Black Cobra could imitate his namesake in growing a second skin, I believe he would be wort hy of a comeback.

END



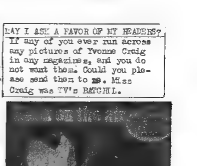
Cartoonist dies

Walt Ditzen, who drew the nationally syndicated sports cartoon "Fan Fare," which has run in the News Dispatch for several years, died yesterday at his Phoenix, Ariz., home of an apparent heart attack. He was 59. (AP Wirephoto)

Monday, March 5, 1973 — Valley News Dispatch, New Kensington, Tarentum, Vandergrift, Pa.

MAY I ASK A FAVOR OF MY READERS?

If any of you ever run across any pictures of Yvonne Craig in any magazines, and you do not want them. Could you please send them to me. Miss Craig was TV's BATGIRL.



Fibber McGee: "I'm a guy who's gone to the next sixth matrimony."

JACK 62

In the ten years Alex Raymond drew those 3000 or so beautiful RIP KIRBY dailies before his death in 1956, the whole concept of the daily comic strip as such rose appreciably even compared to his own early dailies of SECRET AGENT X9 (in 1934), nothing like this strip existed anywhere, and these mature sequences outshone all competition by leaps; and even today the strip remains so far above its fellow detective strips as the highly sophisticated approach is to RIP KIRBY is above the shady Sam Spade.

But since John Prentice has taken over the strip, despite a remarkably faithful approach, the strip has gradually evolved into a much less-disciplined, more free-wheeling and increasingly streamlined version of Raymond's brainchild which Prentice has made his own. Regardless of how often Raymond used models, his work stands as original; Prentice, whose style was basically influenced in his first years of his stint, nevertheless maintained it without approaching chauvinism (now there's a good word).

It is since the mid-sixties that the evolution from Raymond's spiritual influence has occurred: such beautiful, the then-locally Raymond-like sequences as "Lil's Kennels" (7-13-64 thru 10-10-64) and the story about "The Pen" gradually were to be subordinated to Prentice's less-intense, smoother style, like in the morbidly humorous Dr. Prettypetal episode (10-12-64 thru 11-26-64). Though Raymond's slick, high-fashion look was to suffer in the process, such hybrid stories as the classic Mother Pagin story (3-16-64 thru 7-11-64), the beautifully realized story concerning Gladys Gibson (4-5-65 thru 6-26-65), and the first-rate Miami Beach sequence involving Professor Prim (6-28-65 thru 9-25-65) all reflect the best elements of the Raymond years along with Prentice's own.

"The Sheik of Araby" (11-30-64 thru 4-3-65) begins being an example of Prentice's wide-ranging horizons in diversifying his work illustrates his shrinking dependence on Raymond's preoccupations; although visually descended from Raymond, it's overall feeling is less of Raymond than of Prentice's own concepts.

Prentice has gradually fazed out any permanent girl friends of Rip's, for reasons not entirely discernable from the strip, although it could well be a concession to the realization that the readers are mainly at least in comics (and especially in syndicated strips). Perhaps this has been to make room for more direct involvement between Rip and each story's lavishly-beautiful heroines. The aforementioned Gladys Gibson must surely rank as one of the best, and notes an increasing undertone of eroticism, at least in this pre-1968 period. Prentice's remarkable feel for balancing a first-class heroine with a top notch villain has been shown in the following Professor Prim he devoted the full conflict of the story to the high-tension running battle between Kirby and the Chameleon (9-27-65 thru 12-4-65). The fast-moving, direct action of this sequence is diametrically opposed to Raymond's use of entangling elements, and is a further departure toward a distinct style for Prentice. Following this Prentice did an about-face with perhaps his very best sequence, "Anne Linten" (12-6-65 thru 3-5-66) which relied little on plot-lines and instead on a complex "human interest" (for want of a better term) story involving Rip with a beautiful but troubled woman of the kind not so uncommon in KIRBY: at any rate, it remains Prentice's best work. And even more unusual about face followed this with a genuine science fiction story concerning "New Atlantis" (3-21-66 thru 7-30-66), illustrated in a slick, at places modish style which was Prentice's most distinct yet. Excellently done, with a little tongue in cheek, it nevertheless reflected the emerging Prentice look together with the old style. Containing a little of everything, it's little wonder Prentice won the Reuben for 1966. Perhaps even more engrossing were the remaining two stories for that year, "Bout Marion Wheeler, the beguiling thief (8-1-66 thru 10-??-66) and particularly the Lyra Lynn-Jack Page drama (10-24-66 thru 12-31-66), both of which were in the best manner of the strip; and if the "new Atlantis" strip echoed PLASH GORDON, and the Marion Wheeler strip echoed Raymond's All KIRBY, then the Lyra Lynn adventure was, once again, another blend of all the best that has been associated with the run of RIP KIRBY.

Perhaps to rest after the intense years which had won him the Reuben, or perhaps to bring the strip out of Raymond's shadow, Prentice has subsequently altered the style of RIP KIRBY, and 1967 might justifiably be marked as the real transition year. The sly sex farce about the mischievous sisters Tutu and Jumu (1-2-67 thru 3-25-67) seems completely removed from the Raymond canon despite some parallels with Raymond's interest in the "decadent rich", and certainly marks the point where the art has been streamlined to (perhaps) conform to the increased pace and lighter mood of much of the strip. The Heavenly Haven story (3-27-67 thru 7-8-67), the Christopher Crosbie sequence (7-10-67 thru 11-4-67), and the episodes concerning Mr. Monarch and Von Deverear are all in line with this slick new style, leading to a series of half-serious and less crime-oriented sequences, from the phony Mr. Thorpe story (7-13-68 thru 10-26-68); Mr Casino and her Boys (10-28-68 thru 3-8-69); the Matriarchy of Tanga adventure,(3-10-69 thru 6-7-69), set in the South Seas where Kirby has been set before: to the story about Desmond's orphaned niece Diana (6-9-69 thru 10-4-69) and the story about Bonnie Myles and her Granddrafter (10-6-69 thru 1-10-70). Beyond this, the strip has ultimately achieved its freedom from Raymond's approach, but at the cost of its meticulous, detailed look. Such stories as those concerning The Gods of Mount Olympus, an offbeat adventure; Dr. Data; The Amazon Gold; etc., in became overly simplified in exposition and it's much failed to top its competition visually although more recent sequences such as those concerning Mrs. Warren and Adult, the Countess Caress, and Phil Forbes have merged the streamlined with the classic, erasing the problems of specialized or boo-boo-ish exposition. In a way this evolution is unfortunate, for the essence of the strip's dynamism has until the last few years relied closely upon the balanced intensity of art and style together, the highly sophisticated look and feel of each story following basic tenents and yet each fresh and with its own style.

All the syndicates seem obsessed with fazing out the more-detailed style in favor of simple, and apparently Prentice's less-detailed approach in recent years is in part a concession to these pressures. Contrary attempts to formulate the medium; in any event, although Prentice has been criticized for using ghosts the strip is now undeniably beyond the Raymond look, and the most recent sequences are up to the standards if not the style of Prentice's peak years. But whether experimentation or merely weariness on Prentice's part, the strip after so long has failed to become tiresome, certainly a remarkable achievement for so conventional a premise. It does not fall victim to the staleness detective strips are always in danger of, and in fact, despite the problems inherent in doing an increasingly familiar story within a familiar medium, Prentice has hardly a mediocre story in his five or six dozen adventures.

The Meagler may have faded from the scene, but Prentice seems to have as varied and colorful a stable of characters as Raymond created, and with the development of the "streamlined" look, it established Prentice, if a little belatedly, as a distinct entity.

Individuality is the factor in contemplating Prentice's heroines, but the strip has kept with the Raymond tradition of a certain type of distressed (or distressing) women. Sophistication seems a universal factor, although the meaning women Raymond seemed fond of were replaced by Prentice with first the more reserved, less-hungry upper class ladies, and often women just as scheming but not so much aggressive as self-determined or seriously intent. Grouping Prentice's women is actually impossible, endowed as they are with what I call the "Ethan Drake touch", but whether Raymond's mercurial Jet Allyson (5-11-53 thru 9-5-53), the mid-fifties beauties Mevis Fulton, Constance Royce, Kismet Kildare, or the Princess Teela, or the Gladys Gibsons, Anne Lintens, Marion Wheelers, or Lyra Lynns, it must be said that RIP KIRBY is one of the few character strips, and together with everything else, an all-around classic

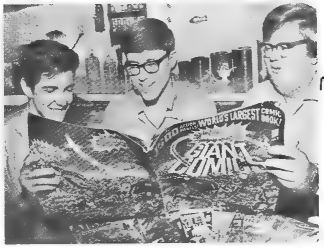
Valley Comic Book Buffs To Gather

TEMPE—C.C. Beck, creator of the original Captain Marvel, Fawcett's red clad knight of democracy, will be guest speaker at the Phoenix Fans of Nostalgia (PFAN) Phoenicon-2, which opens at Sagauro Hall, at the Arizona State University campus at 10 a.m. Friday and closes at 5 p.m. Sunday.

The second annual comic book convention in this area is open to the public and offers an education on the subject to younger people and brings a touch of nostalgia to the older folks.

Among topics to be discussed will be "The Intellectualization of Charlie Brown," by Dr. Harry Woods

Events include a massive display of comic books, costume show, auction, games and Captain Marvel films



LOOKING OVER MATERIAL to be exhibited at comic book convention in Tempe this weekend are, from left: John Clark, treasurer; David Lee, secretary; and Chuck McCrary, supervisor. Chairmen of event (not pictured) are radio announcer Bruce Hamilton of Scottsdale and Don Newton of Mesa. Above Barrentein and Irvin photo was taken at home of David Lee, 7001 E. Hubbell in Scottsdale.

THEY CALL THIS GUY "FATMAN"

Deaths

Marst B. Young

CLEARWATER, Fla (AP) – Cartoonist Marst B "Chic" Young, 72, creator of the "Blondie" comic strip, died Wednesday. For about 40 years the strip, has appeared in more than 1,600 newspapers worldwide Young was associated with King Features since 1923 and Blondie and Dagwood Bumstead were created in 1930

The following was omitted from the CAPTAIN MARVEL INDEX. '94 March 1949

C.M.	and the Battle of Electricity	9 pages
C.M.	and Rivalet's Underwaly	7
C.M.	"The Phantom Plague"	7
C.M.	Battles the God of Crime Shazam	9

WESTERN HEROES

EDDIE DEAN

LASH LaRUE

During the 1940's, one of the Hollywood studios putting out their share of B-Western movies was the PRODUCERS RELEASING CORPORATION, better known as P.R.C. P.R.C. was never able to maintain the high production values REPUBLIC and MONOGRAM did, but never the less they were able to corral quite a few name stars like Jim Newell, Dave O'brien, Tex Ritter, Buster Crabbe, Bob Livingston, Bob Steele and others. But perhaps their two best know western star were Eddie Dean and Al "Lash" LaRue.

Both these western stars joined the B-Western ranks rather late and never really had the chance to shine like super stars Roy Rogers, Gene Autry, Johnny Mack Brown and others. Still they left their mark in the Western Hall of Fame.

EDDIE DEAN

The Golden-Voiced Cowboy

Eddie Dean was born Edgar Dean Glosup near Posey, Texas around July 1910. He was the seventh son of a seventh son and as a younger spent much of his time on his father's farm and cattle ranch with his six older brothers. There was always plenty of singing and music around naturally to Eddie. While still in his teens, Eddie left the farm for Chicago were he landed a spot on NBC's BARN DANCE. He also made his start, as did many other singing stars on station WLS in Tulsa, Oklahoma and later appeared as the featured singer on the JUDY CANOVA radio show before becoming P.R.C.'s singing cowboy star.

Eddie Dean, now an adult, began to bronco out the started writing songs and recording records. First for the "OKEH" label, then for the DECCA label and most of the other major recording studios. He wrote and recorded such hits as I DREAMED OF A HILLBILLY HEAVEN, ONE HAS MY NAME, THE OTHER HAS MY HEART, ON THE BANKS OF THE SWEET SAN JUAN and others.

But Hollywood beckoned and Eddie got out for sunny California to get his start in films in 1936 playing bit parts and heavies in Gene Autry and Hopalong Cassidy films and building himself up to what would be the singing cowboys greatest success.

"PRAIRIE OUTLAW"
with
Eddie Dean

"The shop" is where Eddie spends all of his free time tinkering, repairing, and pursuing favorite hobbies.

Eddie and Roscoe Ates

In 1945 Eddie took a big chance and introduced low-budget "color" westerns in a new process called "Cinecolor". The first of these films was 1945's SONG OF WYOMING which was followed by CARAVAN TRAIL and COLORADO SERENADE in 1946. The latter two also featured Al LaRue who would soon be a western star at PRC himself. Cinecolor proved to be such a success that many major studios were to adopt it. As for Eddie Dean - it made him a star. Many movie critics were to pan Eddie over the years but his fans packed movie houses to see his films. They had enough faith in him to vote him into the TOP TEN list of Western stars in both 1946 and 1947.

Other film for 1946 were DRIFTIN' RIVER; ROMANCE OF THE WEST; STARS OVER TEXAS; TUMBLEWEED TRAILS; AND WILD WEST. (the last also featured Lash LaRue).

The films for 1947 were BLACK HILLS; RANGE BEYOND THE BLUE; SHADOW VALLEY; WEST OF SONORA; AND WILD COUNTRY.

Most of Eddie's films featured Roscoe Ates as his sidekick. After 1946 most of Eddie's pictures reverted back to Black and White. While his pictures did not have the high quality of most Republic pictures, one would find many of his films running around the 70 minute mark compared to the 55 - 60 minute running time of most B-Westerns. Some like WILD WEST (color) ran 73 minutes while CARAVAN TRAIL (color) ran 65 minutes.

After 1947 (after PRC went out of business) Eddie transferred to Eagle Lion Productions (a fast buck studio) and started a second series of westerns. During 1948 he starred in CHECK YOUR GUNS; HAWK OF POWER RIVER; PRAIRIE OUTLAWS; THE TIOGA KID; and in 1949 his last starring film THE WESTWARD TRAIL.

Eddie Dean, PRC's singing cowboy star, sees to every need of his beautiful horse, Copper. He knows full well how important his mount is as part of his career as well as to him personally as a trusted companion.

Eddie Dean in "The Hawk of Powder River"

After his movie career was over Eddie made personal appearances with rodeos and circuses. Even today he is still active in the recording business.

THE END

LASH LaRUE

By 1943, many of the popular western stars of the thirties were no longer making movies and the twi-light years of the B-Western was just a couple years away and few new stars were being introduced to fans but among the few who were was AL "LASH" LARUE.

Alfred LaRue was born in Gretna, Louisiana on June 15, 1922. Al's grandfather was a mule-skinner and his great grandfather was a buggy whip expert, or so the story goes, which is the reason Al was so good with his trade mark, the bull whip.

Al attended school at St. John's Military Academy in Los Angeles and after leaving school there he became a real estate salesman, a job he soon grew tired of. Al's good friend, actor George Brent told him he should try to sell himself as a movie actor, which Al figured was a good idea, so Brent got him a screen test at Warner Brothers.

The screen test was a failure because Al looked to much like Warner's top star Humphrey Bogart and who needed two Bogarts? Al may have looked like Bogart but he was no threat to Bogart as an actor.

But he didn't give up on acting and soon was picking up minor parts in various grade B films. Then came 1945 and, like many western stars of the thirties, Al found his career starting in a serial. The serial was Universal's THE MASTER KEY starring Milburn Stone, long before he would become the loveable Doc Adams on TV'S GUNSMOKE.

But Al's big break was yet to come. In 1946 Producers Releasing Corporation (PRC) signed Al to play an outlaw named the "Cheyenne Kid" in Eddie Dean's CARAVAN TRAIL. CARAVAN TRAIL was released on April 20, 1946 and was in color and was Dean's second starring film for PRC. Al would appear in another Dean western, WILD WEST released on Dec. 1, 1946.

Al's role of the "Cheyenne Kid" brought in so much mail for more of this star that PRC was forced to give Al his own series of Cheyenne western starring with LAW OF THE LASH released on Feb. 6, 1947. With this film Al picked up the tag "LASH". For his sidekick PRC picked another Al, Al "Fuzzy" St. John. St. John continued his role of Fuzzy Q. Jones which he had played since 1937. The Fuzzy character was created in Fred Scott's 1937 western RIDDLEY OF THE PLAINS. Fuzzy appeared not only with Fred Scoot, but was the side kick of most of the top stars like Bob Livingston, George Huston and Buster Crabbe. He was the side kick of Buster Crabbe from 1941 thru 1946. Fuzzy's appearance in Lash's films was good and not so good. Fuzzy was always a welcome sight in a western but at times the comic antics of Fuzzy over shadowed the story and action which for the most part was the main drawback to the PRC KELLY THE KID series with Fuzzy and Buster Crabbe.

But never-the-less, Al "Lash" LaRue became even a bigger star than Eddie Dean and besides his series of movies, he also appeared on television as well as in a long series of comic books for Fawcett and Charlton.

Lash's first series of films for PRC, like Eddie Dean's, were much better then his later ones which were released by Screen Guild Productions. The latter series contained little story and relied heavily on stock shots from al's earlier PRC series.

Lash was one of the few heroes who broke away from the white hat hero. He chose to be clad entirely in black. His bullwhip was his trademark in all of his films.

Al starred in a total of 20 films from 1947 - 1950. In 1947 he made LAW OF THE LASH, BORDER FEUD, CHEYENNE TAKES OVER, FIGHTING VIGILANTES, STORM OVER WYOMING AND RETURN OF THE LASH. HIS FILMS IN 1948 WERE: DEAD MAN'S GOLD, FRONTIER REVENGE, MARK OF THE LASH AND STAGE TO MESA CITY. Released in 1949 were: THE FRONTIER PHANTOM, OUTLAW COUNTRY, SON OF BILLY THE KID, AND WAR SERPENT OF THE WEST. 1950 saw THE BLACK LASH, KING OF THE BULLWHIP, THUNDER IN THE TRAIL, SON OF A BADMAN AND not connected with any series; DAKOTA'S WOMEN.

More recently Al has appeared in an X rated film and appeared with old timers Ronald Barry, Max Terhune and Russell Hayden at the first Annual Western Film Collectors Film Festival held in Memphis from Aug. 3 through 5, 1972.

LASH AND FUZZY

SLASHING A FEARLESS TRAIL THROUGH THE OLD WEST!
'LASH' LA RUE AL ST. JOHN
LAW OF THE LASH
'LASH' LA RUE AL ST. JOHN
CHEYENNE TAKES OVER
'LASH' LA RUE AL ST. JOHN
MARK OF THE LASH
'LASH' LA RUE AL ST. JOHN
FRONTIER REVENGE

YOU SAW IT ON THE COVER OF AN ISSUE OF **RBCC**, A CLASSIC SCENE FROM THE GOLDEN AGE OF COMICS, **DAREDEVIL VS. THE CLAW!** NOW YOU CAN READ THE **ACTUAL** STORY AS IT APPEARED IN **SILVER STREAK #7** FROM JAN 1941! THIS PLUS TWO **GREAT SPACEHAWK** TALES AND THE **VERY FIRST BLUE BOLT** OPUS, ALL STORIES COMPLETE AND PRINTED THE SAME SIZE IN WHICH THEY WERE ORIGINALLY DRAWN!

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WE

. WE IS THE CHAMPION OF THE MINORITY .
. [SO TO SPEAK] OR THE "LITTLE GUY" .
. IN THIS GREAT BIG WORLD OF FANDOM .

"A SPECIAL REPORT"

ISSUE NUMBER: 101
MARCH 21ST., 1973

"WE" REPORTING BUREAU

[FRAUD DIVISION OF "WE"]

BY: STANLEY R. BLAIR, DIRECTOR
"WE REPORTING BUREAU"...

NOTICE TO ALL FANDOM ...

IN THE MATTER OF:

ARNOLD MEYROWITZ, AKA NEILL SCHARFF, AKA ALAN SCHARFF, AKA ALAN MEYROW, AKA ????? ... This is one of the boldest, most audacious, and unscrupulous CHARACTERS fandom has ever beheld. He puts to shame the participants of THE DRYDEN AFFAIR. READ CAREFULLY ALL THE FOLLOWING INFORMATION. It will come as a shock to YOU I am sure. NOW, YOU WILL SEE WHY the TIME, EFFORT AND COST are so great in these matters in order to accomplish anything at all. LETTERS GALORE -- PHONE CALLS BY THE DOZENS more letters ... more phone calls ... more time ... more explanations ... more demands ... etc ...

As you know, WRB was successful in the collection of one claim in full and two in part in the MEYROWITZ CASE. No one else -- including lawyers retained by claimants and the government, have been successful in realizing any recovery in the MEYROWITZ CASE. NOW comes to our attention information SHOCKING (to say the least) in content. ARNOLD MEYROWITZ [HIS TRUE NAME], AN EMPLOYEE of the UNITED STATES POSTAL SERVICE was ARRESTED and INDICTED for STEALING MAIL ... He pleaded "GUILTY" Although reference was made to the complaints of his fraudulent activities in the mail order COMIC BOOK conversion, the COURT placed him on PROBATION. The government DECLINED to prosecute him for MAIL ORDER FRAUD. [The court was aware of one specific complaint on the mail-order fraud of $1,000.00 by itself]. Meanwhile, other complaints are under investigation regarding COIN COLLECTIONS [and if not as yet -- there will also be complaints on STAMP COLLECTIONS]. The government's investigation failed to turn up the COMIC BOOK COLLECTIONS, or for that matter, any assets for MEYROWITZ at all. WE & WRB has filed a protest (for and in your name) for this case to be RE-OPENED. It is OBVIOUSLY a MIS-CARRIAGE OF JUSTICE ... YOU will be advised of subsequent developments...

DANIEL RANDAL KELCH, EDWARD JOSEPH HERBERT ... AKA "IAN DEREK DRYDEN" [[JUNE, 1970]]

The Chief United States Probation Officer has advised me that ALL CLAIMS in the "DRYDEN AFFAIR" have been PAID. To my knowledge, this is NOT SO. True -- when WE solved these TWO cases, preference was given the ANDERSON CASE [1960-Fantasy Collector] rather than the DRYDEN CASE [1970-WE] even though it was NINETY-FIVE PERCENT "WE" that was responsible for bringing these "boys" to JUSTICE. Therefore, the payments were against the outstanding amounts due in the ANDERSON CASE. IF "YOUR" CLAIM IS NOT PAID IN FULL - OR IN PART, NOTIFY "WRB" AT ONCE. [U R G E N T] .....

JAMES SANDUSKY, SYLVIA CORTEZ ...

The Sandusky/Cortez case scheduled for trial February 28th. was postponed. The original indictments against Sandusky/Cortez were withdrawn, at a pre-trial hearing Monday, March 5th. New indictment against [only] Sandusky was returned. Sylvia Cortez in lieu of indictment became the Government's Chief Witness against Sandusky. Trial was re-set for March 12th but was adjourned to case before the court again on Monday, APRIL 9TH at the request of the Attorney for the Defense, as a result of the withdrawal of the Cortez indictment in order to permit the Defense to prepare their case based on this fact.

THOMAS BORCHARDT ... Activity by the government in this matter has resumed (with a little prodding by Stan, of course). No report at this time. Watch for further reports on ALL CASES.

"WE" P. O. Box 20673 [Astrodome Station], Houston, Texas 77025 : WE REPORTING BUREAU DIVISION

MANUEL L SEGUIN 871 W FYRON SAN ANTONIO, TEXAS 78221

Comics for SALE!!!!!
Please include 50¢ on all orders under $5.00...All comics are in at least good condition unless otherwise stated...

Walt Disney Comics

W.D. C&S #111....$2.00
W.D. C&S #142....$2.00
W.D. C&S #150....$2.00
W.D. C&S #265.....75¢

D.D. #28...$2.00

Dell Giants

D.D. Beach Party #5..$1.00
D.D. Merry Xmas #53..$1.00
W.D. Christmas Parade #9..$1.00
Huey, Louie, Dewie "Back to School #22...$1.00

MM & DD IN Vacationland #47..$1.00
Daisy Duck &amc Scrooge Showboat #55...$1.00
Disneyland USA #30...$1.00

TomsJerry (Giant) #1...$1.00

GOLD KEY GIANTS

The Best of Bugs Bunny#1..$1.00
Woody Woodpecker SummerFun#1..$1.00
New FerryToons #1 $1.00
WoodyWoodpecker Christmas Parade #1...$1.00

DELL Single Seires

#240 (Andy Panda)$1.00
#249 (Woody Woodpecker)$1.00
#273 (Oswald the Rabbit)$1.00

King of the Royal Mounted #16 50¢
" " " #20..50¢
" " " #21..50¢
" " " #23..50¢
4-color Oswald the Rabbit poor..$2.50

Folly Pigtails #29..50¢
Black Diamond Western #56...75¢
Buzzy #21...50¢
Bugs Bunny #32...50¢
Bugs Bunny #41...50¢
Comedy Carnival #1...$1.00

DELL Special Series

#1099 (Donald Duck Album) 50¢
#1182 (" " ") 50¢
#1239 (" " ") 50¢
#1109 (This is Your Life Donald)50¢
#1249 (M.M. Album) 50¢
#1151 (M.M. Album) 50¢
#1183 (101 Dalmations) 35¢
#1190 (Donald & Pete Wheel) 50¢
#1150 (Daisy Ducks Diary) 50¢
#1161 (Grandma Ducks Farm Friends) 50¢
#1073 (Grandma Duck) 50¢
#1149 (Woody) 50¢
#1095 (Gyro Gearloose) 50¢
#1267 (" ") 50¢
#1241 (Goofy and his Goof Cart)50¢
#1248 (Pluto joins the Circus) 50¢
#1195 (Jiminy Cricket) 50¢
#345 (Andy Panda) 50¢
#958 (Santa Claus Funnies)50¢
#1062 (Walter Scott Xmas Stories) 50¢

Loony Tunes

#63 75¢
#79 75¢
#91 50¢
#96 50¢
#1239 50¢
#137 50¢
#193 35¢

New Funnies

#101 75¢
#111 75¢
#112 75¢
#113 75¢
#116 75¢
#119 75¢
#126 75¢
#145 50¢
#147 75¢
#152 50¢
#151 50¢
#158 35¢
#163 35¢
#164 35¢
#168 50¢
#285 20¢

Car Gang Comics

#24 $2.00
#30 $2.50
#41 $1.00
#51 $1.00
#68 .50¢

Charlie McCarthy #1...$1.00
" #2.....75¢

Leading Comics #15...$2.00
The Kilroys #53...50¢
Comic Cavalcade #44..50¢
Comic Cavalcade #65...50¢
Little Lulu #31..(fair-good) $1.00

My Friend Irma #23..vg..1 page Frazatta..$3.00

!!!BEWARE!!! In Oct 72 my wife Louise sent a check for $5.95 to "JIM HARMON" for a radio tape. He cashed her check but will not send the tape or refund her money. He refuses to answer our letters...

MANUEL L SEGUIN 871 W FYRON SAN ANTONIO, TEXAS 78221

Kline

D. CRAWFORD, P. O. BOX 2013, COLLEGE STATION, TX. 77840

Everything in this ad is up for bid. Don't be afraid to bid--you can really pick up some bargains. All bids must be in within 30 days after the publication of this issue of RB&CC. I will notify the winner, and he will have 10 days to mail his check or money order. I pay postage on any order for $25 or more. Please bid by Lot Number.

I am interested in buying or trading for anything to do with Star Trek; also, I am interested in 16mm prints of any recent sci-fi series. I will be happy to work out some trade arrangement for anything in this ad.

Lot 1: The Man From U.N.C.L.E. Magazine, the following issues:
Volume 1, Numbers 2, 3, 4, 5, 6
Volume 2, Numbers 1, 2, 5, 6
Volume 3, Numbers 1, 2, 6
Volume 4, Numbers 1, 2, 3, 4, 5, 6
All magazines are in good or better condition, most in very good condition. Minimum bid: $20

Lot 2: The Girl From U.N.C.L.E. Magazine, the following issues:
Volume 1, Numbers 1, 2, 3, 5, 6
Volume 2, Number 1 (cover slightly torn)
Volume 3, Number 3
The Girl From U.N.C.L.E. #1 (Signet Paperback)
The Girl From U.N.C.L.E. #2 (Signet Paperback)
All items in Lot 2 are in good or better condition (with the one exception noted). Minimum bid: $15

Lot 3: Man From U.N.C.L.E. (Ace Paperbacks)
Numbers 1 through 22----the WHOLE SERIES!
Man From U.N.C.L.E. ABC's of Espionage (Signet Paperback)
All items in Lot 3 are in very good or better condition, with the exception of Man From U.N.C.L.E. #4, which is in poor-fair condition. Minimum bid: $16

Lot 4: The Avengers (Berkley-Medallion Paperbacks)
Numbers 1, 2, 3, 4, 5, 6, 8, 9
All are in very good-excellent condition. Minimum bid: $6.00

Lot 5: The Invaders, Numbers 1, 2, 3 (Pyramid Paperbacks)
The Time Tunnel, Numbers 1, 2 (Pyramid Paperbacks)
Lost in Space (Paperback)
All are in very good-excellent condition. Minimum bid: $5.00

Lot 6: It Takes a Thief, Numbers 1, 2, 3 (Ace Paperbacks)
Hawaii Five-O, Numbers 1, 2 (Signet Paperbacks)
Mission: Impossible, Numbers 1, 2, 3, 4 (Popular Library)
All are in very good-excellent condition. Minimum bid: $6.00

D. CRAWFORD, P. O. BOX 2013, COLLEGE STATION, TX. 77840

WANTED: 16mm Prints of any sci-fi series.

LANNY COX 1532 LOCKHART ROAD MISSISSAUGA ONTARIO CANADA L5J3X3

THE FOLLOWING BOOKS ARE FOR SALE AND I HAVE TRIED TO BE VERY ACCURATE WITH THE GRADING!

FANTASTIC FOUR...#1(V.G.-FINE)....$35.00

FANTASTIC FOUR...#1(onlyGOOD,cover shows wear)....$26.00

FANTASTIC FOUR...#2(FINE-V.F.)....$22.00
...#4(V.G.-FINE)....$18.00
...#5(V.F.-except spine shows wear)...$17.00

TALES OF SUSPENSE...#39(VERY FINE)....$20.00

FRONTLINE COMBAT...#3(V.G.)....$15.00
...#1(FINE)....$23.00

VAULT OF HORROR...#13(#2)..(MINT-except brown pages)
...$30.00

MARVEL MYSTERY...#44(NEAR MINT)....$16.00

WHITE INDIAN...#13(NEAR MINT)....$20.00

HAUNT OF FEAR...#16(#2)....$25.00(MINT-with two binder holes along spine)

CRIME SUSPENSE...#17(V.F.)....$20.00

MAD....#10(FINE).....$10.00

TRUE COMICS...#58(MINT)....$4.00

WEIRD FANTASY...#20(FINE)....$25.00
...12(FINE-V.F.).....$19.00

WEIRD SCIENCE ...#22(V.F.)...$20.00

WEIRD SCIENCE ...#14(V.F.)...$14.00

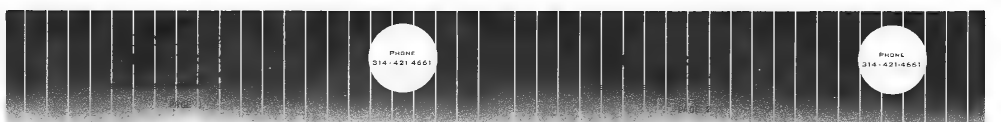
SHOCK SUSPENSE....#11(FINE)....$13.00

HUMAN TORCH....#29(fair-good,magic tape along spine) only.....$8.00

CRIME SUSPENSE...#22(N.F.)...$12.50

AMAZING ADULT FANTASY...#15(insides very fine,but cover shows much wear)...$11.00

L.P.COX 1532 LOCK HART ROAD MISSISSAUGA ONTARIO CANADA L5J3X3



WALT DISNEY COMICS FOR SALE.

- M- Mint ---- This really means mint--not fine. very
- VG- Very Good-Includes Fine-near mint copies. Items marked good are fine for your collections.
- g- Good----- Average good used copy--complete with covers
- Fair------ Less than good--- all complete with covers
- Poor------ Less than Fair--- very few of these listed

MINT
Donald Duck #356 -$5.00
Dumbo #234 -$3.50
Uncle Scrooge #30 -$4.00
#36 -$3.50

VERY GOOD W.D.Comics #101 -$4.00
#108 -$4.50
#113 -$2.50
#131 -$3.50
Mickey Mouse #268 -$5.00
#279 -$5.00
(2 copies) #352 -$4.00
(2 copies) #427 -$3.50
Duck Album #353 -$3.00
Pluto #429 -$1.75
3 Little Pigs #218-$3.00
Bambi #186 -$4.00
Seven Dwarfs #227 -$4.00
Snow white #382 -$3.50
Robin Hood #413 -$1.50
Capt.Hook #446 -$3.00
Uncle Scrooge # 14 -$5.00 (2)
20 -$5.00
23 -$2.50
25 -$2.50
27 -$2.50
28 -$2.50
29 -$2.50
32 -$2.00 (2)
34 -$2.00 (2)
35 -$2.00
36 -$2.00
36 -$1.50 CPL
37 -$2.00
38 -$1.50 CPL

GOOD W.D. Comics #79 $20.00 CL
#57 $8.00 CPL
#58 $8.00 CET
#63 $6.00 CET
#66 $5.00
#73 $4.00 BCCC
#76 $5.00
#82 $5.00
#82 $4.00 CET
#83 $4.00 CET
#90 $4.00 CET
#91 $4.00
#94 $3.50 CET
#95 $4.00
#97 $4.00 CET
#100 $4.00
#119 $2.50
#122 $2.50
#123 $2.50
Donald Duck #159 $17.50
#203 $12.00 CPL
#238 $12.00
#256 $10.00 CET
#275 $ 8.00
#282 $10.00 FDD
#291 $ 9.00
#308 $ 7.50
#318 $ 9.00 MKG
#328 $ 9.00
#328 $ 7.50
#339 $ 3.00
(2 copies) #367 $ 5.00
#367 $ 4.00 MKG
#379 $ 3.00 FDD
#379 $ 4.00
#408 $ 4.00
#422 $ 4.00 PHS

SYMBOLS: (2 or 3 copies) --means I have that many for sale
CL---Cover Loose CPL---Center Page loose
CET--Cover edge torn (Usually small area along upper or lower edge)
BCCC--Back cover coupon cut FDD---Cover faded somewhat
MKG---Markings on cover. PHS---2 punch holes near spine,all the way thru book--- story okay
NC--No cover; COMP --complete.
2 PMs--2 pages missing;incomplete

TERMS: CASH WITH ORDER;PROMPT REFUND ON SOLD ITEMS;

- ALL items shipped postpaid, by me, and insured by me at no extra cost. Minimum order is $10.00 for this arrangement. Less than $10.00 ,enclose $1.00 with order to cover expenses.
- OTHER WALT DISNEY COLLECTORS,PLEASE WRITE.INTERESTED IN CORRESPONDING.

GOOD (Continued)

Mickey Mouse # 194 $4.00 CL
214 $4.00
231 $4.00
261 $3.00
268 $2.50
(2 copies) #296 $4.00
313 $3.50
(2 copies) # 352 $3.00
(2 copies) # 371 $2.50
(3 copies) # 371 $3.50
(3 copies) #401 $2.00
#411 $2.00
427 $3.00

Uncle Scrooge # 4 $6.00
9 $6.00
(2 copies) # 11 $4.00
14 $4.00
17 $4.00
18 $4.00
19 $4.00
23 $1.00
25 $2.00
(3 copies) # 27 $2.00
27 $2.00
(2 copies) # 28 $2.00
30 $2.00
32 $1.50
(2 copies) # 33 $1.50
35 $1.50
36 $1.50
(2 copies) # 37 $ .75 CET/CPL
(3 copies) # 37 $1.50
38 $ .75 CPL
38 $1.50
Duck Album #353 $2.00 (2 copies)
(3 copies) #450 $1.50
#492 $1.50
Li'lBad Wolf #403 $1.00
#473 $1.00
Goofy #468 $ .75 CET

GOOD (Continued)

Brer Rabbit #129 $5.00
Seven Dwarfs #227 $3.00
Alice in Wond.#331 $2.00
Snow White #382 $2.50 (2 copy.)
Peter Pan #442 $2.00 CPL
Peter Pan #442 $2.50
Capt. Hook #446 $2.00

Fair Conditions @ 1.00 each

Uncle Scrooge #22,22,23,25,25,26,26 27,28.

@ .75 ea.

Uncle Scrooge #28,31,31,33,35,35,36 37,37,39,39

Uncle Scrooge #7-$4.00;15,17-$2.00
Uncle Scrooge # 1 (386) $8.00
Uncle Scrooge # 31- .50

FAIR @ $5.00
Donald Duck # 223,282,291
W.D. Comics #64,65
FAIR @ $4.00
Donald Duck # 308,318,
FAIR @ $2.00
Donald Duck #339,356,394,394,408 #408,422 W.D.Comics #86,92,96
Mickey Mouse #231,279
FAIR @ $1.00
Mickey Mouse #313,313,325,334,334, 362,362,387,401 W.D. Comics#110
FAIR @ .50
Pluto #429,Unb.Party#341,Thumper#### #243,Robin Hood #413
POOR CONDITION
W.D. Comics # 59 -$4.00 (comp.)
#107 - .75 (comp.)
#102 .75 (comp.)
#103 .50 (NC)
Mickey Mouse #427 .50 (2 PM)

PREMIUM CLASSICS

Rex Miller
Star Route Box 331-J
E. Prairie, Mo. 63845

By Rex Miller

Do you remember the SHMOOS? I imagine you knew what they were, as collectors having chanced across Li'l Abner strips and/or books shewing the Al Capp creation. It was, at one point in the late 40's- equivalent to the Hula Hoop, Bat Man, James Bond, Hadacel, or any other national faddist-phenomenon before or since. Perhaps better left to a Capp biographer, the Shmoo seme reason utterly captivated the U.S., their impact on these of us who were eight or nine at the time of the Shmoo-explosion being difficult to comprehend these twenty-seme years later.

For many Shmoo-filled months, the lovable little characters even dominated the after-school air waves, and a shmoo premium air toy topped even the adventure hero toy-products in audience pull. The shmoos came into being September 3, 1948, and in the Gospel According To Al Capp they came from The Hidden Valley Of The Shmoon, hawg jowl deep in Dogpatch land. Sealtest's ad agency knew a good thing when they saw it, and pounced on the little guys for a nen-step expleitation campaign on radio and in the comics, as well as reaching the lucky crowd gathered around Bobby Mageen's big screen seven-inch Sylvania.

A series of tin feld-ever badges made you a proud member of The Sealtest Official Shmoo Club of the Ferties. Other geedies sent out by the Sealtest folks included a gold badge of mere durable metal, a red and white pinback, and a membership card.

As the shmoo grew in popularity the premiums get larger and more expensive. Pigural items ranged from a small plastic statue to a floor-model inflatable Shmoo punching bag, (this being a real natural as the shmoo was sort of shaped like a punching bag anyway.) We were Shmeeshirts, Shmeesocks, even saved up for a genuine animated-Shmoo electric cleck.

BUT-WHAR COME TH' HAPPY ENDING??--SHMOOS PLATTERY SO RADICALTHEY BEFO' YOU KIN CHOPS UP DAIR...THARS A DOZEN MORE...LIKELY AS CUTE AN' SWEET LOVIN'!

(From a LIFE 40's pictorial piece)

The shmoos were still big in the comics as late as 1950, in the strips, their own book, and in premium comics. An Oxydol soap box-top effer from the Saturday morning ARCHIE ANDREWS radio shew involved a series of miniature Li'l Abner books with one Shmoo-Washable Jones title.

I remember sending away for an official Shmoo puppet, and treasuring the damn thing with a steadfast loyalty worthy of the staunchest Sealtest clubber. . . Whimsical memories of that long-lost world of The Imaginatien.

#

If someone were to ask me to give an example of the Ultimate Rhetorical Question, especially in these nostalgia-filled days, it would have to be: anybody out there remember HOWDY DOODY?

As symbols go in the Great American Memory, the classic juvenile shew Trem tv's embryonic years eclipses even EC comics as THE fecal point of the "Silver Age". The puppets physiognomy, like Charlie McCarthy before him, joined the stellar ranks of Walter E. Disney's rodent, the scripted COCA-COLA, and an elite handful of other symbols destined to live on as universally-unforgettable graphics.

In the fall of 1949, Ovaltine's agency man in Chicago, Wallace Capel, held a key to the door of the Silver Age. It was the garishly-colored "Shake-Up Mug", number uupteen-billion in the production line of premium mugs issued since Uncle Wiggly in the 1920's, this one bearing the likeness of a character on a new, smash kiddy-tv shew. The mug was just one of many on-going premium premeitens Capel was involved in at that meeent, in behalf of his Ovaltine account. Alse in the works was a "dynamite" decoder device in readiness for the next major campaign on the radio serial CAPTAIN MIDNIGHT.

This was the "New, 1950 Captain Midnight Auto-Magnetic Secret Squadren Decoder"-- a flashy blend of the 1939 Orphan Annie disc and the 1949 Midnight decoder, with the added gimmick of magnetism inte the bargain. (Te get an idea what this decoder looked like, since enly one exists, leek at the lightning-bolt design at the tep of a '49 Capt. Midnight decoder, and imagine that design enlarged te a couple of inches diameter.)

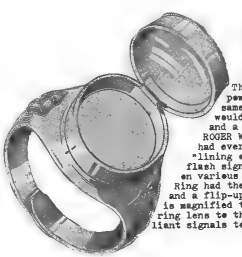
The artwark for the "manual" layeut was finished. It was similar te the '47-'49 "half-handbeek" size, and fellewed its' predecessors closely in interier fermat. The cever featured a bright red sabrejet squadren zeeming out of a yellew-meenlit "Midnight" sky.

At this peint, the Capel mug spets hit en tv. The response was history in the making. Ovaltine distributers all ever the Natien reparked their shelves were laid bare evernight, as millions of kids put the pressure en Mem, se that they tes could "play Howdy Deedy's Shake-a-deedle Mug Game"- just like en tv. Ovaltine turned its' carperate head te tv, pulling the entire ad budget eut of radie, and of ceurse the radie premiums were never issued. (The less said about Ovaltine's CAPTAIN MIDNIGHT ADVENTURE THEATRE en tv, the better.)

In leeking back at the countless Hewdy Deedy premiums and teys that fellewed, ene of the mere evecative was the Unique Hewdy Deedy Band keywind. This was just ene of several fameus spin-offs of the fameus piane tey, such as the Li'l ABNER Band of 1945, the Strauss HAM N' SAM Band in 1921, and others.

Se much fer the Peanut Gallery...

#



The Walter H. Johnsen's big premium power house was their candy bar of the same name. What kid in his right mind wouldn't part with fifteen cents in coin and a Power House wrapper for a genuine ROGER WILCO MAGNI-RAY SECRET RING ! This had everything- it glowed in the dark with a "lining of special phesphorescence so you can flash signals at night,too !" A major offer on various '48 adventure serials, the Magni-Ray Ring had the obligatory secret message compartment, and a flip-up hinged magnifying lens. "Everything is magnified three times...And when you hold up the ring lens to the rays of the sun- you can flash brilliant signals to your pals ! "

The main here-sponsorship of Power House Candy was to take place in the early years of the Silver Age, with the coming of television in general and CAPTAIN VIDEO in particular.

Like SPACE PATROL, TOM CORBETT,SPACE CADET, and the other transitional radio and tv "space operas", Captain Video (Remember the DuMont Television Network?) offered a deluge of cardboard and plastic ray guns, rocket ships, metal badges, club memberships, newspapers, and glow-in-the-dark goodies galore. Early 50's Power House fare included a CAPTAIN VIDEO RITE-A-LITE RAY GUN with LUMA-GLO SPACE MAP, secret code, etc. This was like the STRAIGHT ARROW RITE-A-LITE ARROWHEAD, the LONE RANGER FLASHLIGHT GUN, and similar offerings of the 1950-1953 period. But one of the most unique Video premiums was a huge CAPTAIN VIDEO FLYING SAUCER RING. This was a rather ridiculous concept, which incorporated both silver metal and luminous plastic tops (they claimed)night flight! er "saucers" for both day and a swift tug sent the top A string or "power cord" given whirling off into space.

Like Capt. V's Rangers, Space Patrol, and Space Cadet Academy, the tv-era Flash Gordon series offered SPACE GOGGLES. The sponsor...Space Bar Candy :

CHEAP THRILLS
BOX-TOP PREMIUMS FROM THE SILVER AGE
SPACE RANGER
DON'T MISS THIS CHANCE TO SEE THINGS YOU'VE NEVER SEEN BEFORE!
ARF!

SUPERMANTIQUES STAR ROUTE BOX 331-J EAST PRAIRIE, MO.
ZIP CODE 63845 S.A.S.E.'s with all orders & inquiries, please

AMERICA'S RAREST GOLDEN AGE COLLECTOR'S ITEMS

Note: Toys, Figurines and Statues, Radio Premiums, etc., are graded individually. ALL COMIC BOOKS ARE ABSOLUTELY GUARANTEED TO BE IN AT LEAST "GOOD" OR BETTER ! If an item is not graded, it is in the Good-to-Mint range.

BATMAN SOLID STEEL BELT RADIO BUCKLE- Here is THE Batman item, in the excessively rare LARGE size variation. Pristine mint-$150
BATMAN COMICS: #1....$500 #2, 3, 4, 5, $150 EACH #6-10 $100 EACH

#11, 12, 13, 14, 15, 16, 17, 18, 19, 20 $50 EACH

SUPERMAN #5....$150 SUPERMAN 6, 7, 8, 9....$100 EACH

#20-30....$40 EACH SUPERMAN 30-40....$30 EACH

SUPERMAN 1940 RED, WHITE & BLUE ENAMEL-ON-GOLD "SUPERMAN AMERICAN" PICTORIAL BADGE With silhouette cut-out of Superman flying through air with banner- rare and near mint-$100, the king of the badges.
SUPERMAN WORLD WAR II "SUPERMEN OF AMERICA" EMBLEM PIN WITH THE VERY RARE ORIGINAL PIN CONVALINER- very fine-$45
SUPERMAN WORLD WAR II DIMENSIONAL FRAMED FIGHTER SET Here's the rare COMPLETE set of framed full celer combat pics of Kellegg's Pep radie fame- pristine mint set-$35
SUPERMAN PREMIUM SET : The Superman Crusader Ring, The Superman American Badge, The Superman Junier Defense League Badge, The Superman Jet Ring, The Supermen of America Pin, The Superman Super Plane Ring- ALL IN MINT CONDITION AND IN A CUSHION -"SUPERBOX"-ON A FIELD OF RED, WHITE, & BLUE STARS N' STRIPES, UNDER GLASS. $600
SUPERMAN PEP PINS- Over 50 different, my choice, avg. conditien is very good, includes DICK TRACY, DON WINSLOW, SMILIN' JACK, all strip characters from 1945 and 1946- over 50 different for $95
I'll throw in a bonus of a free SUPERMAN 1944 CODE PIN with this let.
THE SHADOW COMICS Vols 2, 2-11, $20 EACH Vol. 3, 3-12, $12.50 EACH

THE SHADOW SHADOWBOX : A UNIQUELY RARE "THE SHADOW CLUB" METAL BADGE OF UNSURPASSED BEAUTY IN DESIGN...TOGETHER WITH THE ORIGINAL FULL COLOR ILLUSTRATED MAILING CONTAINER- BOTH ITEMS ARE IN MINT CONDITION AND MOUNTED AND FRAMED UNDER GLASS- The mailing container itself is THE most beautiful THE SHADOW item I have ever seen- stylized and Super-Art-Neuveau graphics...a breathtaking display of quality-$750
CAPTAIN MARVEL #1 15, 17, 19...$60 EACH CAPTAIN 2-10...$40 EA.
CAPT. MARVEL SHAZAM 1942 MAGIC LIGHTNING BOX- VERY RARE, MINT: $75
CAPT. MARVEL 1946 ALL METAL CLIP- This was the only Captain Marvel premium ever issued with his likeness in metal relief- mint conditien and with the full celer original card-getting very scarce- $35
CAPT. MARVEL 1946 MAGIC CODE SIREN with secret compartment and original baleen- perfect order and mint condition- rare- $45
CAPT. MARVEL JUNIOR CLOTH PATCH illustrated mint-$10
CAPT. AMERICA #5....$150 11, 17, 25....$75 EACH Dynamite beaks!
CAPT. MIDNIGHT COLLECTION...everything werth having...from the rings, to decoders and manuals, to statues- the whole enchilada.....WRITE !
BUCK ROGERS COLLECTION....all the great radie premiums, from the coveted Cocomalt wall map to a full set of pristine mint Solar Scouts medals, some still in the original glassine packages !.....WRITE !
BUCK ROGERS JUNIOR SCIENTIFIC ROCKETSHIP MOTOR ! Rare- not a toy, but a real "dry cell" meter in the original illustrated 1935 box.WRITE!
SELF-ADD.,STAMPED ENVELOPES WITH ALL ORDERS AND QUESTIONS PLEASE...

SUPERMANTIQUES STAR ROUTE BOX 331-J EAST PRAIRIE, MO.
ZIP CODE 63845 S.A.S.E.'s with all orders & inquiries

FLASH GORDON ALL METAL RAY GUN....mint- $45
FLASH GORDON 1....$30, 2...$20, FOUR C. #10.....$300
TARZAN CUP LID BOOK #1 SERIES 1....supremealy rare-$75
TARZAN SINGLE SERIES 20....$275 equates with rarest ist issues
TARZAN TRIUMPHS : The classic wartime Tarzan pester...exc...$25
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THE DICK TRACY TOMMY GUN!!! Se rare, and a classic collecter's prize in every way. First, it was the most expensive of all the sendaways- a whepping few bucks. Secondly, it was THE Tracy item, premiumized by the radie shew, the comic beeks, even the Republic Pictures Explaitation Departament ! Here is the gun in mint,(with canvas sling removed but included- even with some real .30 calibre bullets in it !) complete with the rare enammeled Detective badge and even the original full celer ad for it and the original battery that "expires February, 1948" ! SET: $150
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NOSTALGIA '73

2nd Annual Chicago Comic & Nostalgia Convention

comics- book- pulps- toys- movies- radio programs

PICK-CONGRESS HOTEL - AUGUST 3-5, 1973

Fri. Aug. 3 12 noon-10 p.m.
Sat Aug. 4 10 a.m.-10 p.m.
Sun. Aug. 5 10 a.m.-6 p.m.

NANCY WARNER-Chairman
10 S 540 County Line Road
Hinsdale, Illinois 60521
312 887-1308

Do you remember the "Good Old Days"? They will live again at NOSTALGIA '73. Hear old radio shows; see old movies; see old comic books and toys. Relive those wonderful days of your childhood. Join the fun! Come to NOSTALGIA '73!

MEMBERSHIPS The registration fee is $1.50 per day at the door or $4.00 for all 3 days. You can save more if you register by mail and your tickets will be mailed to you about July 1. Discount 3-day rates: $2.50 (before June 1) $3.50 (June 1 to August 1). If you register before June 1, your name will be listed in the program book.

SUPPORTING MEMBERSHIPS For those who can't attend the show but wish to receive the program book by mail. Send $1.00 before June 1 (and your name will be listed in the Program Book) or send $1.50 June 1 to August 1. Supporting memberships may be changed to regular memberships if you decide to attend.

DEALERS ROOM Large 3' x 8' tables are available to dealers for all 3 days. The regular price is $30 per table, but the early bird discount rate is $20. (before June 1) Unreserved tables will be available at the time of the show for $40 each. *** Small 3' x 4' tables are available on a daily basis only at $5 per day (before June 1) or $10 (June 1 to August 1) or $20 (at the door). *** All spaces will be assigned in the order they are received. Anyone who needs a wall space or special facilities must request this with their reservation. No spaces may be shared, traded, sublet, or given away. All tables and spaces are rented and assigned by the convention committee. Dealer table rates are in addition to the memberships.

HOTEL Special convention rates are $21 per day for a single and $31 per day for a double or twin. These are better-than-average accomodations in the beautiful Pick-Congress located on Michigan Avenue, overlooking the green acres of Grant Park and fabulous Buckingham Fountain. Send reservation requests to the convention chairman. Or you may make your own reservations at any of the many nearby hotels and motels. For each room rented at the Pick-Congress one free 3-day membership will be given at the door.

MOVIES This year we are planning to have an additional room devoted exclusively to showing old films during the full time of the convention. Details of the film schedule will be published later.

FREE DOOR PRIZES All persons attending the convention will be eligible for the hourly drawings for a choice of lovely nostalgic items.

RADIO PROGRAMS We will also have an old radio listening room which will be offering a delightful assortment of shows on tape for your entertainment during the convention.

PROGRAM BOOK All ads should be camera ready. Original size of 8½" x 11" is preferred. We do some ad composition. The size of the book will be 5½" x 8½". Ad rates are: double-page, $40; full-page, $25 half-page, $15; quarter-page, $8; and classified ads are 50¢ per line. Half tones are extra. Ad deadline is May 21, 1973. Please send all ads to Janie Graham, 712 Swain Ave., Elmhurst, Ill. 60126. Make checks or money orders payable to Nancy Warner.

AUCTIONS There will be three big auctions, one each day of the convention, featuring a variety of comic and nostalgic material.

PANEL DISCUSSIONS We are scheduling several panels to discuss topics of interest to all comic and nostalgia fans. Details will be announced at the convention.

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Supporting (non-attending)	☐ $1.00	☐ $1.50
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3' x 4' table (1 day)	☐ $5.00	☐ $10.00
(check day desired)	☐ Fri. ☐ Sat.	☐ Sun.

Dealer table rates are in addition to membership rates.

Fill out the following if you wish hotel accomodations at the Pick-Congress.

☐ Single ☐ Double ☐ Twin
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8	22.00	8		Vol 4 # 9	15.00
9	22.00	9		Vol 5 # 1	40.00
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Fiction House
Buck Rogers
And most Golden Age
Superhero Stuff

Just ship well packed parcel for immediate payment. If you have any questions, please call me after 6P.M. E.S.T. or drop me a line. (I prefer using the phone but if you don't want the expense, send me your number and I will get in touch with you.) Payment can be made in advance if desired. What I am looking for is a steady source of good quality material from reliable, HONEST, people. Alas, that even in panelology there are thieves. I will pay good prices for items in VG to Fine condition, just let me know what you have and I will get in touch with you.

Bank reference - Casco Bank and Trust, Portland, Maine Acc. #07-603-592
I also deal with Don Phelps of South Boston and Mike Barsons of Bradford, both of whom are, by the way, good people to deal with.

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COMIC COLLECTOR'S COMMENTS

BY HOWARD P SIEGEL

January 14, 1973
Dear Diary;

I've been pondering for several weeks now what to do about my column to commemorate RB-CC's 100th anniversary. Perhaps I'll go through back issues, pick out the best bits and pieces and let it be that.

January 15, 1973
Dear Diary;

Second thoughts. I'll do my usual column and take care of the anniversary part by congratulating G.B. in my "Columnist's Corner" with a tearjerking message.

January 16, 1973
Dear Diary;

Still not satisfied. I've been going through some old letters that I've kept for some unknown reason. Many were the FANDOM PROFILE drafts, others were from friends whose messages were overwelming nice and inflated my ego. They're giving me another idea which I intend to nurture for a few days.

January 21, 1973
Dear Diary;

I've convinced myself that the best way to make the 100th anniversary of RB-CC something special is to break at least one promise I made myself way back. I'll do a fandom profile on myself and hope that the readership will understand that it's being done not for Howard Siegel's nepotic mania; but to fulfill many more requests by others than I realized until I read some of those old letters. My editor-boss was one of the most fervent requesters. How can I refuse him any more? After all, it's his anniversary as well as RB-CC's!

January 25, 1973
Dear Diary;

I'm starting the first draft of my FANDOM PROFILE. Should I use an overabundance of literary license by telling the readers I'm as good looking as Jerry Bails, younger than Bill G. Wilson or Alan Light, have a better collection than either M.C. Goodwin or Dick Hoffman, know more about artists and titles than Ray Miller, and have a direct "hot line" to Carmine Infantino and Roy Thomas?

January 25%, 1973
Dear Diary;

I've decided to tell the truth. It's all downhill now!

3, 1973
Dear Diary;

It's done. I told the truth and there goes my image. I haven't felt this bad since I did a FANDOM PROFILE on Paul Levits.

FANDOM PROFILE

First let me dispell the falacies. I don't have a fabulous collection of Golden Age comics. In fact, there are only about three or four doz. of them, but they're all select for purposes of my column. My big problem is that I don't have the physical room to store them, and very often have to provide space by culling out junk and give them to the neighborhood kids or a friend of mine who claims he takes them home to his kids but in truth, according to his wife, he reads them himself. I keep them on a double decker, very deep set of shelves in my closet, and this presents a difficulty when I have to obtain a copy that's way back against the wall three rows deep and up about eight feet. Nevertheless, that's all I can get from my wife in the way of space and I have to live with it.

Prime area goes to my RB-CC collection that starts with issue #50 which was the first offset edition. Also my indexes, directories, hard and soft cover reference material, folders of note, photocopies of special information, letters from fans and friends, etc. The G.A. and important comics are stored in clear vinyl envelopes. In the catagory of memorabilia the whole lot consists of three framed pieces and a statue. The latter is a paper mache' about 15 inches high of Captain Marvel beautifully done by Don Newton and said to be one of only a few in existence. It occupies the center of my dresser top in between a baseball I caught in Ebbets Field when my beloved Brooklyn Dodgers played there in glory. Someone once told me that there is a Los Angeles team that stole their nickname and that Walter O. escaped the wrath of barbers and longshoremen who were after him in 1957. Too bad. The other companion piece is a keepsake box my 11 year old daughter Pamela made for me in camp a few years back. The framed pictures are on the wall above my 13 year old son Jeffrey's dresser. They are an oil done by Don Newton of my favorite comic character Adam Strange, a personalized water color from Ernie Bushmiller (what a great guy!) of Nancy and Sluggo waving hello on the run to my two children, and calling them by name in the balloons; and finally a photostat of a Marvel letters page which included the first letter Jeff ever wrote to a publisher when he had a great interest in his old man's hobby.

Second falsey. I haven't been in fandom that long. I never made the original roster of CAPA-alpha, missed the first N.Y. con, the first title I bought for myself was Mighty Crusaders #1, and was actually forced into picking up a comic book after dropping them completely when I was 15 years old. However, when I did get bitten by the bug, I went all the way fast and furiously. But let me start, as the fairy tales do, with a "once upon a time" type of opening.....

In the mid-1960's I was in charge of packaging for a toy manufacturer who specialized in low priced action type toys such as yo-yo's, paddle balls, etc. One evening I saw the ads for the Batman TV show and told my bosses about it. They had had a great success with several Davey Crockett items including a frontier town hat and vinyl belt. Within several weeks we had four licenses and my work was cut out for me. I had to read up on the character, pick out

some action poses and pictures from the blurb sheets and prepared photostats that NPP gave to its licensees (part of the contract required us to submit all art work for their approval), and work out the packaging designs. I purchased a half doz. comics containing the Caped Crusader but found nothing I could use. The yellow pages told me there was a second hand book and magazine dealer not too far away from our factory. That's how I got to know Ruby Auerbach, proprietor of "My Friends Book Store" in Brooklyn. If not for Ruby my collection would have been nothing. I traded him merchandise we made for comics, and spent many evenings with him in pleasant conversation. It was next to his cash register incidentally, that I spotted a copy of RB-OC, then being dittoed and running only about 30 to 40 pages. Batman became history after his meteoric rise and fall through the world of character merchandising in the last half of 1966, and probably killed similar campaigns for the next 100 years involving business ventures by manufacturers. Nevertheless, my company followed this up, because we did make money while the short lived charisma remained in the minds and pocketbooks of children and parents, with brief splurges using Superman and the Marvel Super Heroes Group. That's how I met Chip Goodman and got about a year's worth of comics in advance of the newstand distribution. Stan Lee was beardless and wore dress shirts and ties in those days. What this year all this added up to, he has addicted. I plunged into it with great fervor, gradually opening up the pores of my memory banks and recalling the stuff the forties were made of.

Feiffer's "Great Super Heroes" (an Xmas present from my wife), the IW-Super reprints of Dollman, Spirit, Dynamic Man, etc., and the first four issues of RB-OC were the drugs responsible. Today, as I look back at those times, I could kick myself for not saving some of the items we produced, many of which never got out of the prototype stage or had very limited distribution. A Capt. America Action Belt (a beauty in red-white-blue patriotic vinyl), Marvel Super Hero pennants, vinyl Batman belt, and so forth. The only thing I did manage to take home were the only Batman clipboard in existence and some extra proofs of Marvel bumper stickers. Ray Miller and I have the only sets left in existence. I used Jeffrey as the excuse for buying comics, but my wife soon saw through this ploy and has accepted it (much to her chagrin) ever since. She went wild when the post office complained about the huge amount of mail I was receiving when I offered freebies in the early days of "Comic Collectors Comments". The postman couldn't get it all into our mailbox! She has however, gotten used to the odd phone calls that occur once in a while, as well as the typing that I do at odd times in preparing my column. When Jeff and I run off to the three or four Cons that take place in the New York area, she rightfully puts up a howl at being left home on a Saturday or Sunday. Oh well! Golf widows and football plagued wives grin and bear it.

As I said, Ruby Auerbach allowed me into his back room, and I would gradually complete all the series that DC and Marvel had to offer at the time. Often my take home load would be seventy to ninty issues. By 1969 I had every title DC and Marvel had to offer from 1956 (Showcase #4) on involving any form of adventure/costumed super hero character. Some were oddball items that went back to the early

fifties including Strange Adventures for Capt. Comet, Charlton's short lived Nature Boy, some of the Ajax-Farrel stuff and IW reprints that were from the first series that hit the outlets. There were some spots that were filled from ad purchasing, at Cons, etc. Most recently I have been concentrating on the trash of the late forties in order to fill a new spot in my column which I call "Minor League Super Heroes". It gives me a chance to do some rough outline drawing.

To fulfill the ambitions that overtakes us all when we first get into comic collecting and paneology in general, I submitted to G.B. (only a few of us know what the "B" stands for, and we're not telling) a three page, double spaced piece on Adam Strange which appeared in RB-OC #5%. A Hantucchio cover of The Fly graced that issue and to this day I still feel that it's one of John's best efforts. Encouraged, I next did another piece, recounting my business experience under the title of "Super Heroes Are Big Business" which showed up in RB-OC #57 with a Jim Jones rendition of the 1939 Batman. My column first appeared as a miserable (I think) 1½ page job in RB-OC #6? as "Random Thoughts Of A Comic Collector" and became the present title the following issue. There have been three different logos, and the first dozen columns were four to one page reductions. The page count kept increasing to an all time high of 26 in 1972 on a two to one reduction basis. So much for the technical aspects. At the beginning I was double teaming by doing separate articles for "the Golden Age" - such as "The Hardships Of Being A Super Hero" in #6 and "In Retrospect" in #5 which I still consider my best single piece. I have always said "thank you, but no thanks" to the many offers by others to write for their publications. I feel privileged to be able to perform my labor of love for such a courageous gentleman as Gordon Love. Besides, when your efforts appear in the #1 zine of its kind, why go downward?

At first I felt insecure, having been eight years old when Action #1 hit the stands. Since then I have found many others of my age group fully into this hobby, and the nostalgia rage of the past few years has made me a looked upon creature of high esteem once my coworkers found out about my outside activity. It has given me the opportunity of using a natural artistic talent by sending to each FANDOM PROFILES a watercolor of his or her favorite character. I was once offered a pro job but turned it down because I lose whatever simple style and ability I have whenever I feel rushed (as all pro deadlines do) and the enjoyment and fervor disolves into commercialism. I'm further compensating this outlet by using more pictorial matter including repro drawings in the column, something I started in mid-1972 with satisfying comments by readers. I won't take up space by giving the details on how I prepare my column. This was done in a past column and every once in a while is further expounded in a sentence or two in other editions. Although the same can be said about the friendships I've acquired as a result of my column, I'll nevertheless go into this again. I take particular delight in being able to correspond with certain people, especially those from other parts of the world who came to me as a result of FANDOM PROFILES.

Another, and more personal satisfaction developed when my son Jeff began to emulate my style in his school compositions and book reports. This training gave him the foundation and desire to do his own fanzine devoted to professional wrestling. We are both big buffs on this form of entertainment, and his "Golden Years - Wrestling's Nost-

algiszine" has not only reaped him some small financial reward, but revealed to him that perhaps writing will be his career. Certainly the mail that comes in each day is no longer all mine, but rather a 50-50 proposition. There is sometimes a "rat race" to see who uses our Royal Safari portable each evening. Since we both just hunt and peck our way, the poor machine has to be periodically tightened at all joints because of the pounding it receives. It is no secret that both my spelling and typing leave much to be desired. Some day G.B. Love will be using typeset, and my worries on this score will be over.

What are my thoughts concerning fandom? Well, I strongly believe that the embryo stage has passed. When many of the senior fans as well as those who have been most active in the past few years have turned pro in goodly numbers, this gives acclamation to the fact that panelology has matured. However, they have left a void that needs filling. Their enthusiasm, energy and independence on issues is not showing up in the general "new breed". It has been so long since I have received a meaty piece of rebuttal, or answers to invitations to voice opinions, that when one does come in I'll be most appreciative. Whether the zines are being used for profit motives only; or those that once were interested in comic art have gone elsewhere - or what, I cannot say; but the audience is different, and I am unhappy with it!

Now what about my personal statistics? Okay. By profession I'm a packaging development engineer for Standard Brands, Inc. who produce among other things Planters Peanuts, Blue Bonnet Margarine, Chase & Sanborn Coffee and Baby Ruth. I do a bit of traveling on field assignments, but thus far I haven't been lucky enough to be within 50 miles of some of the former FANDOM PROFILEES who I would love to visit. This is something I regret; and if not for the N.Y. Cons, my cup would indeed be very empty in this respect. I do a lot of reading. In fact, my wife, 11 year old daughter Pam, and Jeff are also prolific readers. When it's not something on the comics it could be on baseball or something by the pseudonym "Kenneth Robeson". I'm not that hepped up on science fiction and the amount of TV I watch each week wouldn't fill one day's prime time. I'm conservative by nature in many things, and my wife Ros has to force me to wear bright colors.

What plans for the future? To continue the column only. No extra article writing because I do not want to get too wrapped up in terms of both time and effort on too many things. That doesn't mean that the column won't change as changes warrent. I've some new ideas that will see light shortly. Being human, I too have a certain amount of egotism in me, and delight when I see others trying to emulate my style; or swipe bits and pieces out of past columns. So much for the hot air blowing. I aimed at four pages, and space is almost gone, so I'll end by simply saying it's been one heck of a wonderful adventure - a gratifying experience - and satisfaction galore. I expect to say the same in our 200th anniversary issue! Happy Birthday RB-CCI! Well Done Gordon Love!! And thanks panelology for just being there!!

THE COMIC ART OF EUROPE

CHAPTER II.
From the book "Comics - Anatomy of A Mass Medium" by Reinhold Reitberger and Wolfgang Fuchs, Little, Brown & Co., 1972

In this third and final installment, the comics of France (and other French speaking nations), Italy, England, Spain and Scandinavia will be discussed.

FRANCE

The first visible signs of comic art appeared in childrens books at the turn of the century. Prime examples would be Louis Forton's "Les Pieds Nickeles" (The Nickel Feet; 1908 and the French painter Jean-Pierre Pinchon's illustrations provided for a short story titled "La Semaine de Suzette" in 1905. This so pleased the public that it became the basis for a series about this small girl from the province of Brittany.

The real comix scene did not begin until after WWII, when enough paper became available. On Sept. 26, 1946 the Belgian, Raymond Leblanc published the youth magazine "Tintin" based upon Herge's character which was discussed last issue. One of the most successful from the first issue ("Le Temple du Soliel" - The Temple of the Sun), it peaked at 650,000 per issue, and eventually found its way into films via Belvision. The combination of classic art and good stories account for its popularity; as this round faced boy, his fox terrier pet Milou, an absent minded inventor and Crime Squad officers Dupont and Dupond accompany him on round the world adventures. The original Herge' renditions are now in their fortieth year of publication, albeit in modern dress. "Tintin" has run the gamut of titles in his own monthly title, annuals and as the masthead for an anthology series in comic art form.- "Tintin Selection". The style of "Tintin" influenced the Belgian periodical "Spirou", begun in 1938, as well as childrens periodicals "Coq Hardi" and "Vaillant" in France in 1946. The former title featured Lucky Luke a western parody, which in 1968 was written with great zest by the famous Rene' Goscinny (Asterix), who became editor-in-chief and renamed the magazine "Pilote".

Politics, specifically the French Communist Party's attack on the imported American comics in 1949 via a bill that was defeated in parliament; and the more successful Catholic interests delivered enough impact for a law to be passed in 1949 set up a control board for comics. Directives similar to our Comics Code thereafter effected the comics industry in France and Belgium since the latter depended on the French product almost exclusively. Finally, in 1960 a European Federation was set up which laid down even more stringent directives in protecting the young (Europress Junior).

Paperbacks, pocket sized editions, etc. also are widely distributed. "Pipi" with Peaco Bill, "Lancelot","Ivanhoe", Kris le Sherif (Kit the Sheriff), "Akim" (an Italian Tarzan) are a few. In 1967, with Albert Uderzo, Rene' Goscinny started the famous Asterix series with

themes was widened by the introduction of such as "Satanik", "Kriminal" "Sadik", "Goldrake" and "Zakimort". "Kriminal" wears a skeleton painted on his skin tight costume (remember Clue Comic's "Nightmare"?) and "Satanik", a young woman who fights vampires and werewolves stand out among a large number of paperback selections because of their superior art work, some similar to the Kurt Shaffenberger style. Unfortunately this school has led to a mainline "underground" type of "X" publication replete with sex, sadism, ultra-nudity and all things that will surely cause a ban on all neo-realistic comix in the near future.

ENGLAND

What can be said about comix in Great Britain that most American fans do not already now via ads in RB-GC, Bullpen pages in the Marvel Comics titles, and zines filtering into this country. Fandom is now becoming widespread as an overshoot of science fiction. However, there are some aspects which bear mentioning.

Since the turn of the century magazines such as Puck, Illustrated Chips, Chuckles, Rainbow, Comic Life, Funny Wonder, Firefly, Film Fun and Play Box have had comics and cartoons in them. Newspapers also contributed via "Pip, Squeak and Wilfred" in the Daily Mirror in 1919 and "Rupert", a small bear in the Daily Express in 1920 which still appears in print today. In 1932 "Jane's Journal" made its initial appearance in The Daily Mirror. The adventures of a Jane Arden type by Norman Pett which became, in WWII, The English version of Milton Caniff's "Male Call" for His Majesty's forces. Other early newspaper strip titles were Buck Ryan, Rugless, Belinda Blue Eyes, Bealzebub Jones, Just Jake and Garth, England's Superman. Belinda Blue Eyes was their version of our Little Orphan Annie. By 1969 Garth was the only survivor, and was joined by Reg Smythes very excellent Andy Capp which received full attention in the U.S. Adventures series also known in this country are Sidney Jordan's well done space hero Jeff Hawke and Horak's James Bond. Harry Bishop's Gun Law also deserves recognition for its realistic approach to the wild west. All appear in the London Daily Express.

Comics in pocket form are also widely distrubuted. Fleetway Productions puts out a wide variety of titles and themes, including super heroes such as The Spider, Steel Claw, Ironside. Westerns, aviation, science fiction, war, love stories, they fill in the line which is widely distributed throughout Europe and can be said to be England's own product in the comic book world.

THE OTHER COUNTRIES

The rest of Europe, as indicated in the previous issue as well as this one, depend largely, if not exclusively on the work of either the countries mention above or American products. In cases where there is a common language such as French, comic book originally sold in that country and returned to the distributor or publisher will next be exported to Belgium, Switzerland, Luxembourg, etc.

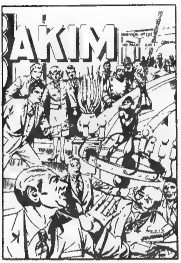
that character appearing in a Uderzo series titled "Arys Buck". In gearing "Pilote" to a somewhat older audience than "Tintin", the Asterix series has achieved international recognition and enjoys an exceptionally good market in the United States. This same magazine has also been the vehicle for westerns, which are very popular with the European readers. "Fort Navajo" by Jean Giraud, found its place with such as "Bob Moraine" a semi-humorous science fiction strip by Henri Verne and "Barbe Rouge" a pirate strip by Victor Runinon in Pilote in catering to a more mature buyer. Film producers aided in popularizing comics by using the more popular characters as basis for animated cartoon pictures. In 1962, Jean-claude Forest, who up to that time had drawn for periodicals, launched the now famous (or infamous depending upon your purity) Barbarella in the periodical "V". It became a best selling movie. Warren Publications material as a bi-product, has found a wide audience in France and it is said that these editions are superior to their American counterparts.

ITALY

That comic congresses in Bordighera in 1965 and Lucca in 1966 to the establishment of a newstand available periodical "Linus" which deals with the comics, and comic fandom of sorts; attests to the popularity of the art in the nation of the Romans. In 1932 the American strip appeared in Italy and was readily accepted until banned by the Fascist Regime in 1938. Not until after WWII did they steamroll in again. Home production was started, but the product was poor and unaccepted. Mickey Mouse under the name "Topolino", Superman as "Nembo Kid" (until he got his name back in 1966) were among the first to reach Italy. Photonovels, photographs with balloons carrying text superimposed, also became popular. Quite a bit of these can be seen in Spanish speaking areas of many large American cities.

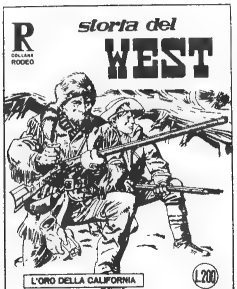
Italy's comic industry is centered around Milan. Arnoldi Mondadori Editore publishes Mickey Mouse, Superman, Batman and Classici Audacia, the latter includes French and Belgian imports. Edizioni Araldo, which publishes only westerns such as "Il Commandante Mark" (Commander Mark), "Zagor", and "Il Piccolo Ranger" (The little Ranger) as well as "Tex" the adventures of a cogboy named Tex Willer which has an equally popular following in Germany. And also there is Eurostudio Milano which does a big job in private production for publishers outside Italy. Internally its major effort in the Kendall comic series, a western done by Argentinian Arturo del Castillo which has appeared as a filler in many American imports and paperbacks. IPC Magazine of England, Dupuis of Belgium and Presana y Ediciones of Spain are some of Eurostudio's customers. King Features is represented by Edizioni Fratelli Spada in Rome.

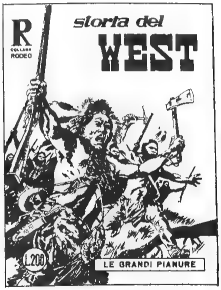
The anti-hero, first becoming popular in this country, has had a formidable reception in Italy. One such representative is Diabolik, a costumed robber who appears fortnightly and has a circulation of about 160,000 per issue. A Latin Jesse James, he and his female companion Eva Kant use disguises and subtrifuge in their work. The



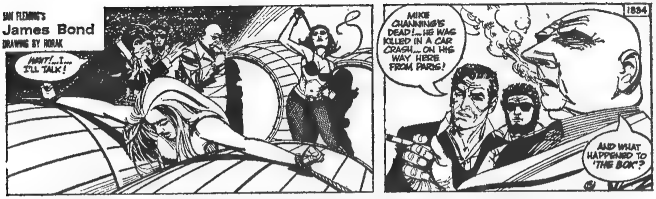
tintin
SELECTION
DU JOURNAL DES JEUNES DE 7 A 77 ANS
RIEN QUE DES AVENTURES COMPLÈTES ET INÉDITES
N° 6
Trimestriel - Belgique 30 F - France 3 F - Suisse 3 F - Canada 75 cts

The comic pocket book of some 280 pages, which originated in Italy, has been popular in Europe for several years. On this cover (from the pocket book *Tintin Sélection*) heroes from different series, such as Ray Ringo (by William Vance), detective Ric Hochet (by Tibet) and the Japanese Taka Takata (by Jo-El Azara) are brought together
© 1968 Editions du Lombard



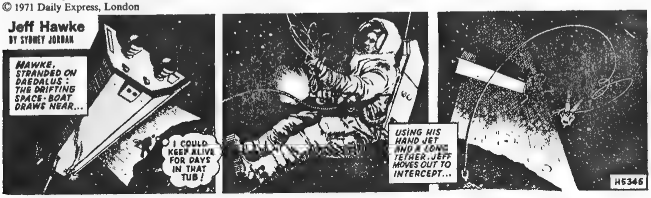


Some particularly good Italian Western series like *Il Sergente York* by Roy D'Amy are appearing again today in reprints. Even the story of the West is prepared with historical accuracy.
© 1969, 1968 Edizioni Araldo


IAN FLEMING'S
James Bond
DRAWING BY HORAK
NOW?!...I... IT'LL TALK!
1884
MIKE CHAMBERS'S DEAD!... HE WAS KILLED IN A CAR CRASH... ON HIS WAY HERE FROM PARIS!
AND WHAT HAPPENED TO 'THE BOX'?

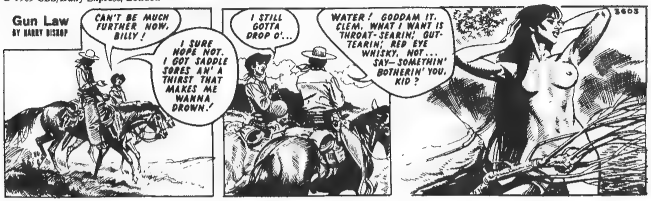
Ian Fleming's *James Bond*. Artist: Horak. Fleming's novels featuring super-spy James Bond had already been adapted for comic strips; this comic strip now continues faithfully along the same lines. Here James (007) Bond is, as usual, in a tight spot. He is trying to save a damsel in distress from an archfiend called (because of his appearance) Baron Sharck.
© 1972 Daily Express, London

Jeff Hawke by Sidney Jordan is England's answer to *Flash Gordon*. It is a science fiction strip and the action is placed some twenty years in the future. It is superbly drawn, with an eye for technical details, and it quickly became very popular in England and in many other countries.
© 1971 Daily Express, London


Jeff Hawke
BY SYDNEY JORDAN
HAWKE, STRANDED ON DAEDALUS, THE DRIFTING SPACE-BOAT DRAWS NEAR...
I COULD KEEP ALIVE FOR DAYS IN THAT TUB!
USING HIS HAND JET AND A LONG TETHER, JEFF MOVES OUT TO INTERCEPT...
H6346

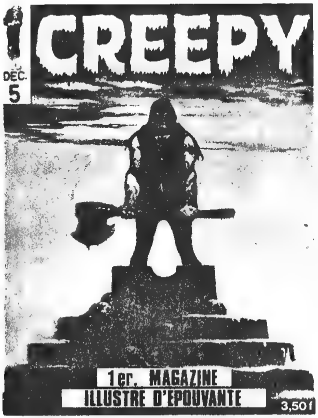
NEL FRATTEMPO A VIGO TOLMAN
LE LUCI SONO SPENTE. DA CIRCA UN ORA ORMAI GIULIA E SUO MARITO STARANNO DORMENDO POSSO ENTRARE

Gun Law by Harry Bishop. Despite the branch, this sequence, which is by no means exceptional for English strips, is less prudish than Barbarella and company. *Gun Law* appears in the ultra-conservative *Daily Express*.
© 1969 CBS/Daily Express, London


Gun Law
BY HARRY BISHOP
CAN'T BE MUCH FURTHER NOW, BILLY !
I SURE HOPE NOT. I GOT SADDLE SORES AN' A THIRST THAT MAKES ME WANNA DROWN.'
I STILL GOTTA DROP O'...
WATER ! GODDAM IT. CLEM, WHAT I WANT IS THROAT-SEARIN' GUT-TEARIN' RED EYE WHISKY, NOT... SAY-SOMETHIN' BOTHERIN' YOU, KID ?
$603

Pecos Bill. This character from America's 'tall tales' enjoyed a long life especially in Europe
© 1970 Editions Aventures et Voyages

Il Piccolo Ranger (The Little Ranger). As in the case of *Kit, the Sheriff* identification is made easier for the readers through the use of a young (small) hero
© 1969 Editoriale CEPIM (Edizioni Araldo)



Creepy. Cover picture by Frank Frazetta. As so often happened, the French were more receptive to American specialities than other European countries were.
© 1967 Warren Publishing Company (New York, N.Y., USA)

ATLAS, MAN OF MIGHT is somewhat of an enigma in that he is not listed in the Rails "Collectors Guide", nor his title- Atlas Comics to be seen in the Overstreet Guide. I came across him in Super Comics "Daring Adventures #18". The repro to the left shows a costume that is replete with high yellow collar, green scalloped chest emblem with a red fist in it, yellow letter "A" on a red belt, blue boots, leopard skin trunks, orange gloves and blue shirt. Quite a rainbow! Jim Randall, a frail, milquetoast type becomes thoroughly disgusted with his inability to be more manly. One night Atlas, the Greek God appears in his dreams and tells him that strength is man's inheritance. He goes to his uncle's ranch and builds himself up to muscle man proportions. Once again Atlas appears, commends him for his effort and bestows upon him the gift of strength. His first adventure finds him overcoming the gangsters that were misleading his girl friend's brother.

TORPEDOMAN appeared in Capt. Flight Comics. The repro to the left is taken from #11's splash page. He had two stories in that issue. His trunks and boots were red. It amazes me that a loose bell jar, quart size tank which stays on his back without any visible means of support, and no protective wetsuit allow him to remain underwater for so long a time. His alter ego is Don Wallace. His headquarters are located beneath the base of the Statue of Liberty in New York harbor. Art was by Rudy Palais whose anatomy renditions left much to be desired, but who excelled in background details on this strip. He had what must be a blue torpedo and black circle tattoo on his chest. Air hose and belt were yellow. Scripts were the typically inept types that were common in the 1944-46 years when small publishers (Four Star in this case) had neither the money nor the experienced writers available.

How three loving sons mothered the big daddy of bakery books.

IT HAPPENED IN 1965.....DC introduced the Element Man, Metamorpho in Brave & Bold #'s 57-58. AOG introduced their only legitimate super-heroes Nemesis and Magicman in Adventures Into The Unknown and Forbidden Worlds respectively, in Feb. and March. Ka-Zar came out of the Golden Age to appear in X-Men. The Team Supreme, Dr. Fate and Hourman appeared in Showcase 55-56 with covers by Murphy Anderson and a refreshing reminder of the "good old days". Marvel's Avengers got a new line-up, Radio's The Fly returned after a six month hiatus as Fly Man and the beginnings of The Mighty Crusaders began to take shape in May. The next month was made notable by a one issue Flash Gordon Gold Key reprint. In July the Teen Titans full team was introduced (Robin, Wonder Girl, Kid Flash and Aqualad) and Captain Atom made his reprint return in Strange Suspense Stories for Charlton. Marvel's Strange Tales introduced Nick Fury as Agent of Shield, Subby got co-star billing in Tales To Astonish as Ant Man took what was the start of many vacations and the first Thor Annual made the stands in August. Other publishers active that same month with Mark Merlin as Prince Ra-Man in House of Secrets and the first issue of Metamorpho in his own title. Animal Man was introduced in Strange Adventures #180 in Sept, and Starman-Black Canary teamed up for two issues in Brave & Bold due to the success of the Showcase experiment back in April. Back came the Harvey Thriller series starting with Thrill-O-Rama and Unearthly Spectaculars in October along with the first World's Finest Annual. The following month the initial Justice League Annual came out, the GA Wonder Woman was experimented with, Beast Boy joined the Doom Patrol, Ultra the Multi-Alien succeeded Adam Strange in Mystery In Space as the headliner and Atom got into Tales of The Unexpected. The November listings also included THUNDER AGENTS #1, Mighty Crusaders #1, Judo-Master for the Charlton group. The year ended with Nukla #1, introduction of the Inhumans in Fantastic Four, Marvel Collectors Items Classics, origin of Doom Patrol's Robotman in issue #100 and the Charton Action Heroes Group expanded with Captain Atom in original Ditko material under his own title. Every publisher offered the fan something. It was a versatile and prolific year and I for one would certainly like to see another come along just like it very soon.....

MAIL DEPARTMENT

Thanks to Keith Griffin of Mobile, Alabama for the newspaper clipping with the yesterday and today pictures of Mayo Kaan, the man who posed in costume for Siegel and Shuster back in 1937 when they were putting Superman together. Unfortunately the photos are not clear enough for reproduction.

If you want to know what non-comics art work some of today's leaders did back in the fifties, Raymond S. True's January, 1973 issue of Classics Collectors Club Newsletter will shed some light. This publication devoted to Classic Comics specialists lists the work of such as Kirby, Williamson, Orlando, John Severin, Pete Costanza, Ingels, Giamanan, Bruno Premiani, L.B. Cole and others who did some work for

the Illustrated Special Issues.

A nice letter from Bill G. Wilson (The Collector) who is preparing his notes for an upcoming FANDOM PROFILE.

This is the last notice you'll get about sending in your selections for the 1972 Comic Art Fan Awards to Maggie and Don Thompson. I wish these lovely people would set down some explicit rules about the "fan" categories. A definition of "fan" in relation to "non-pro" or "amateur" is warranted, since some of the nominations are people who have done work for, and accepted money from pro magazines.

It seems that Duffy Vohland and Dave Hartman have plenty of free time lately the way letters have been pouring in from them at the rate of three 6-12 pagers a month! Oh well! I put the large one to work with his camera and I'll have a very nice picture-story for you readers in an upcoming issue which will cover Duffy's real great apartment whose walls and decor reek with panelology.

Thanks to William G. Laks of Poughkeepsie, N.Y. for a steady stream and assortment of mail including several clippings and a fact sheet to answer. I gave it to a friend Bill who will better represent the average panelologist that I could.

A nice letter from Mike Cherkas of Ontario, Canada giving his views on the comics scene.....

And again thanks to Larry Thomas of Stockton, Calif. who also sent a clippings about Superman's model. One thing is certain, fans recognize a newsworthy item when it appears.

Maxwell J. Seeley of Montreal, Canada sent me a copy of his True Market price guide which I reviewed.

This is a pleasant announcement: Scott Pasuw of Birmingham, Mich. advises that he is forming a group called "The Mob", patterned after the infamous "Gang" whose FANDOM PROFILE pushed its way onto these pages several issues back. Inspired by a visit to Duffy Vohland's place, Scott returned home to start his group with six members; John Cameron, Gary Getsoff, Dave Butzley, Jeff Antonette, Spec Siegle and Scott. "Alpha Omega" and "Comix Unlimited" are two of the zines that members of "The Mob" have already published. Good Luck you mobsters!

Once again thanks to Stan Blair, the one man crusader whose "WE Reporting Bureau" of March 21, 1973 lists the amazing fact that panelology enemy #1, Arnold Meyrowitz, an employee of the U.S. Postal Service was arrested and indicted for stealing mail. This, along with indictments for mail fraud in comic book sales, and complaints on stamp collecting, will hopefully put this man behind bars. This same bulletin summarizes Stan's efforts against Sylvia Cortez-James Sandusky, the Ian Derek Dryden Case and the Tom Borchardt affair.

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Psychoanalysis 1,2,3,4

WANTED WANTED

Primary Wants

Donald Duck 1947 March Of Comics
Frontline Combat 1,2,3,13 fine or nicer
White Indian 13

Secondary Wants

Being a collector, I'd like to expand my Golden Age collection of choice items. A few of the books I'd like are very early Action, Capt. America, Detective 27,38, Little Lulu 74, Marvel Mystery, Flash Gordon 10, Human Torch, Phantom Lady, and much, much more! So, friend, if you have a choice item/items..even if I didn't list it, let me know.

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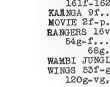

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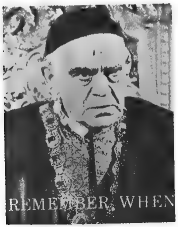

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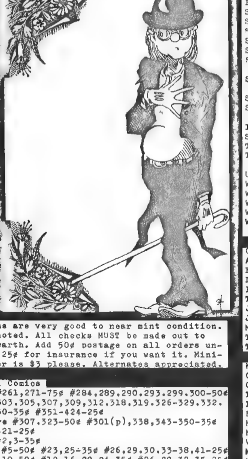

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G.B. LOVE / EDITOR

THE 1973 OVERSTREET COMIC BOOK PRICE GUIDE - $6.00 + 35¢ postage - 406 pages, 8½ x 5½, square spine binding. Published by Bob Overstreet, 2905 Vista Drive N.W., Cleveland, Tenn. 37311 (Available from SFCA for $6.00)

Three years ago, very few people had heard of Bob Overstreet, but following the appearance of the first edition of this mammoth undertaking he was rocketed to recognition. Due to the enormous task of attempting to list virtually every comic ever published, the first edition was filled with errors and ommisions, but these have been corrected with each succeeding edition until this third edition is near perfect in that respect. The prices are higher than in the last edition of course, to the extent that some fans might feel their hobby is beginning to pass them by. Despite the service this price guide does, I've always wondered just how the prices are arrived at. A recent con was advertising that it was the last con before the new price guide, infering that you better try and get some of your wants here before the prices jump when the new Guide comes out. Why should a price guide such as this be that crucial that it can actually dictate prices? When was the last time you asked a dealer (large or small) the price of a comic and he didn't say "Price Guide price"? A Price Guide should give you an idea of what you should charge based on what it says. It shouldn't be considered a lazy man's bible. I was told once that the Price Guide prices were based on the average prices charged for said comic. From what I've seen this isn't true, rather the prices seem to be taken from the highest prices charged on lists, many going even beyond that to projections of what a certain number of people feel the comic should be worth by now. How else would ACTION #1 be listed at $1000 mint? I've certainly never seen it advertised or sold for that. In fact, when I mention to people that the new Price Guide is out, they ask what is such and such comic worth now? This points to projected prices, not averages of current market prices. I'm not bickering about this as much as I sound like I am, it's just that I believe in calling a spade a spade and would prefer that the concepts exercised in the production of the guide be made clearer than they have been.

The Guide is not just a price index to comics though. It's far more than that. There is a long preface which is not only a guide to collecting and grading comics, but a guide to comic fandom as well, including a history of it and a list of many of the fanzines currently published. So the Guide is also directed at the neofan, providing one place where he can learn a lot of valuable basics and specifics about his hobby. The Guide is also illustrated with over a thousand little cover reproductions, all reproduced with clear, crisp halftones. The cover of the Guide itself is a very attractive color layout including full color reproductions of four Golden Age comics of Christmas oriented covers. A nice job actually, and despite how I might like to argue about it occasionally, it is extremely valuable to the comic collector.

Rating 9 / JAMES VAN HISE

HEMOGOBLIN #1 - 50¢ - 28 pages. Published by Jeff Strell, 70 Orange Drive, Jericho, N.Y. 11753

For all you fans who've been complaining and asking, "Whatever happened to the good ole fashion 'fan' fanzine?", we have HEMOGOBLIN. This zine is without a doubt, a "fannish" fanzine. The entire issue is comprised of fan columns, fan art, and fan fans.

The front cover is a pencil&wash&ink drawing by Frank Brunner, but the dude who was doing the negatives didn't halftone it, so, the results were of course lousy.

All the columns are written by fans for fans who think that their way is the best way.

In one column called BASS RUMBLINGS 6 by Jeff Anderson, the author tried to compare CONCUSSION #8 (published in 1968) to "I'LL BE DAMNED #3. He even had the gaul to call OUT ON A LIMB by Berni Wrightson a hack-work story comparable to stuff found in Warren publications. I was shocked. How could anyone call Berni Wrightson, prodome best comic book artist, a hack?

The best drawing in the book is a pic of a dog by Denis Kitchen. A couple full pagers by Gary Kato are nice, too.

If you will allow me; I'd like to coin a new phrase by calling the book a "ho hum-zine".

Rating 5 / MARK BURBEY

CINEFANTASTIQUE #7 (Winter 1973) - $1.00, 4/$4.00 - 48 pages, Published by Frederick S. Clarke, 7470 W. Diversey, Elmwood Park, Illinois 60635

This magazine remains consistently the highest quality product of its kinds outstripping THE MONSTER TIMES, CASTLE OF FRANKENSTEIN, FAMOUS MONSTERS and all other pretenders to the throne.

This high quality, slick publication starts off true to form with front and back cover color stills from the horror film THE OTHER. The lead article concerns a film called DARK STAR which is being filmed by some University of Southern California students. The film is described as an absurd comedy, a sort of "Waiting For Godot" in outer space. It describes one scene,involving a voice programed bomb jammed in its ejection shute, in which the bomb has to be talked out of blowing up through the concepts of phenomenology. The article features some extremely good stills (in color) and a fascinating interview with the people behind the film, telling what they're doing, how they did it and even about how they secured some professional aid from artist Ron Cobb and animation expert Jim Danforth.

Next comes something I was very disappointed to see; an interview with George Romero, the director of NIGHT OF THE LIVING DEAD. It's not that I merely object to a detailed interview (seven pages) with a man who I don't believe has proved himself worthy of the distinction, but the preface to it credits NIGHT OF THE LIVING DEAD as being an acknowledged classic. Now, when stuff like that appears in TWT or COF I can just laugh it off by merely considering the source, but when a prestigous publication like this goes snowblind, a shudder at what other junk they'll be classifying as classics. MARK OF THE DEVIL or LAST HOUSE ON THE LEFT perhaps? Now come on guys, NIGHT OF THE LIVING DEAD is no better than most other cheap exploitation horror films, and in fact it demeans the genre by its very existence and sets further back the day when widespread serious consideration will be given the horror film. This is a tasteless film to be buried, not praised.

The interview itself with Romero is good. It's just too bad he doesn't know how to apply all the knowledge he apparently possesses.

The focal point of the issue is on INVASION OF THE BODY SNATCHERS; being comprised of an excellent article on the film, analyzing it and discussing its many facets, as well as an interview with the director, Don Siegel. Everything you could hope for as it's very well written, goes into great depth and raises many interesting points. It's also accompanied by eight stills. The interview is fascinating, discussing many behind the scenes events including how the director originally intended the film to be. The interview is also accompanied by eight stills.

A real treat is the two page article/interview with Christopher Lee and Anthony Nelson Keys discussing the film company the two have begun. They talk about their plans, what's already been done, and future films to be lensed. There's a great anecdote included about the first time Chris Lee met Groucho Marx. Included are some good stills of Lee on the set of the company's first film (one he's starring in with Peter Cushing) NOTHING BUT THE NIGHT.

This is followed by a section of film reviews which cover a wide spectrum of fantasy and horror releases. Some of the reviews are short and concise, while others border on being full fledged articles such as the review of THE OTHER. The reviews even cover TV movies such as THE NIGHT STALKER and BETWEEN TIME AND TIMBUKTU. Most of the reviews include stills from the film covered.

Following this are reports on movie currently being filmed and on others slated to go before the camera. They go into great detail on this and provide an incredible amount of information.

The final article is an analysis of SILENT RUNNING, including a fantastically breathtaking color still of the spaceship "Valley Forge".

This magazine is a supreme achievement for those serious students of the cinema of the fantastic. It is the finest of its kind and deserves your support more than all of the other fantasy film magazines combined.

Rating 10 / JAMES VAN HISE

TME MONSTER TIMES #19 - $6.00/13 issues - Tabloid size newspaper, 32 pages. Editor; Joe Kane
Order from The Monster Times, P.O. Box 595, Old Chelsea Station, New York City, New York 10011

It has been said that the Monster Times is on a downhill plunge from which it may never get up. This may be so, but there seems to be some sort of improvement lurking among the pages of the MT which may yet blaze into something that terrortologists and fantasy fanatics may look forward to.

Presented in this issue of TMT were the usual pages of "wasted" articles that seemed to crawl out of every page, but it does seem to contain some fairly good stuff this time around as well. Included in this issue was a rather good article on the return of the EC's by Joe Brancatelli which could have been taken into greater depth, but made for fine reading nonetheless, and an article on "The Gargoyles", and a somewhat dated news release on Gene Roddenberry's "Genesis II".

The Monster Times teletype news with its "fast breaking" news stories of the month presented some good but rather outdated information on horror and science fiction that we've already been aware of for awhile. For instance, "DR. JEKYLL & MR. HYDE will appear on NBC sometime in March", indeed! This musical with Kirk Douglas was presented two days prior to my receiving #19 of TMT.

Another interesting point of this issue was "A Taste of Honey", a rather intriguing strip, a little reminiscent of the old EC's, added a little extra spice to this issue. Though the art in it wasn't exactly exceptional and the story line had been used before, it made for a very interesting and "enjoyable" piece.

I refuse to elaborately comment on TMT's "lead" story, the Tarantula, which was handled rather poorly and written much in the same manner.

Among the other "goodies" contained in this issue were a "Hercules Unmasked" story about the Greek god's adventures in the comics, "Return of the Son of Monster Scene"; "Dr. Shock We Presume?", "The Return of the Creep" and other such articles of equal worth and interest.

The time is ripe for The Monster Times to get some new blood in its veins, because if an instant and immediate transfusion is not accomplished, TMT will meet the fate of so many other fanzines. If TMT were to concentrate on some fairly good movies rather than the exploitative stuff it has been reviewing, and if it would cater to a somewhat older age group, a new TMT could be born.

Rating 5 / ORLANDO J. FALCON

FANTAGOR #4 - 75¢ + 15¢ postage - 36 pages, 7 x 10 (UNDERGROUND), Published by Last Gasp Eco-Funnies, P.O. Box 212, Berkeley, Cal. 94704 (Available from the SFCA for $1.00)

FANTAGOR, Rich Corben's fanzine which has developed into the highest quality underground yet, is now into its fourth issue. This little bombshell has laid to waste just about every one of its underground competitors, and #4 is no exception. It starts with a beautiful cover painting by Corben of a wizend old sorcerer standing next to a lovely wench tied to a tree, while his demonic assistant examines the poor girl's leg. Although rather low-key in subject matter, this cover is none-the-less quite nice.

The first story is a science-fiction vehicle by Corben called "Space Jacked". Although beautifully drawn and fairly well written, this story is violent to the extreme (when will they learn that excessive violence is not that entertaining?). Ah well...

The next story, by Dresser, called "Prisons", is almost a direct steal from a TWILIGHT ZONE episode called "The Lonely". None the less, both story and art are quite good.

The third story, by Tim Boxell, is the same typical, tasteless crap we've come to expect from most Undergrounds. The artist signs his name as 'Grisly' and no doubt this poor boy is some misguided blood-crazed E.C. freak who substitutes violence for quality. Pity.

The next story is the issue's masterpiece. "For love of a Daemon" is probably the best thing I've ever seen by Corben. A beautiful tale of heroic fantasy, I recommend this to all. The art is magnificent and the writing par excellance.

The issue closes with a hilarious two page humor strip very finely drawn by Myron Holman, making this 75¢ well spent indeed.

Rating 8 / GARY WILSON

ETCETERA #1 - 60¢ - 44 pages, 5½ x 8½. Published by Paul Levitz, 393 East 58 Street, Brooklyn, New York 11203

This zine seems to be in answer to the mournful dirge rising from a segment of fandom which cries for the return of the fan-fanzine. Rather than the slapdash treatment that the fan-fanzine has appeared with in the last couple years, ETCETERA is a genuinely serious attempt to produce this type of genre zine. It leads off with a nice cover by fan turned pro Dave Cockrum, illustrating a tense scene from one of Burroughs' Pellucidar stories. The lead article, by Bob Pinaha, is a well researched biography of the man who created Doc Savge, Lester Dent, and includes a drawing of Doc and a photo of his creator. "Breakdown" by Doug Moench is a very funny satirical interview in which the artist says what he really thinks instead of what the fan wants to hear. "Wandering Fan" is another installment of Tony Isabalia's well known column, this one discussing his joining the Marvel staff. "Revival-Survival" by Roger Slifer discusses books that have been revived and gives suggestions on what could be done with them and where. "Open Letter Upon a Hallowe'en" concerns the Rutland, Vt. Halloween parade, replete with photos. "Shot in the Dark" by Tom Greenionee discusses D.C.'s approach to the Burroughs material, the weaknesses in handling and the strengths. "A Spanner In The Cogs" by Steve Utley Jr. is a fantasy about how he counterfeited numerous rare comics and made a bundle of money. Its ending leaves you with the uneasy feeling that maybe he wasn't kidding after all. "The Great Conan Imitators" by Paul Briggs is a very informative article which discusses the lesser known, but in many cases very good, S&S imitators in the cloth of Conan. Most of it concerns paperbacks and stories still currently available. "Duffy's Revenge" is a this and that installment which goes from the J.L.A. to putting out a fanzine. "Fandom Forum" by Neal Pozner is a questionable addition as it is little more than a blown up promo for the next issue of his fanzine. "Lord of His Domain" by Ron Bennett is an interesting article on comic dealing in Singapore. The article on the "Creation II Con" is often amusingly told and sparkled with numerous photos of the big name con attendees. The final column, "New and Recommended" reviews books and fanzines. All in all it's a very good little zine and should more than satisfy the fan-fanzine crowd.

Rating 8 / JAMES VAN HISE

THE COLLECTOR #27 - $1.00 + 25¢ postage - 60 pages. Published by Bill Wilson, 1535 Oneida Drive, Clairton, Penn. 15025 (Available from the SFCA for $1.50)

THE COLLECTOR is without a doubt one of fandoms most polished fanzines. This latest issue strengthens its standing further still with a well balanced and varied array of quality features.

The cover is a gymnastic full color masterpiece by ROBERT KLINE. It's based on Edgar Rice Burroughs' Mars series with John Carter battling some Tharks. Beautiful!

This issue is very slanted towards Burroughs material. For instance, Duffy Vohland has one of his columns and I counted 10's ERB adaptations and Bill Cantey has two articles on ERB, one about the stories themselves, making some knowledgeable comparisons and such, and another article concerned with Burroughs related zines and items. Both Duffy's column and Bill Cantey's articles are excellently written and well researched. Artists Clyde Caldwell, Kenn Barr, Steve Fabian and others all give their concepts of Burroughs' characters by way of art.

Next follows another one of Jim Pinkoski's NOMAN strips. Jim's artwork is definitely getting much better, much finer; I really like it. One thing puzzles me though, and that's how he can use copyrighted characters and put them in a strip of his own?

This is followed by an excellent portfolio of western drawings by Don Newton. These were originally done for a western book written by Carlisle Raht and edited by Bruce Hamilton.

A rising tale called "Redwild" by Jim Jones follows. This humorous feature is nice but a little too goofy for my tastes.

Then there's a very nice but short John Pantucchio folio; Chapter 4 in "Greenhorn" by Alan Hanley (usual story but better artwork); and an illustrated interview with Grey Morrow by Bill Wilson. The interview was nice but it just didn't seem to have enough things that interested me. Rather dull in spots, too.

The final feature is an eight page strip by Steve Ditko called the "J Series". The "J" of course stands for justice. The artwork and story are both quite good, and is centered around Ditko's own philosophy.

This issue of TC is the best one yet. I really enjoyed it immensely.

Rating 9 / MARK BURBEY

THE COMIC READER #95 - 35¢, 3/$1.00 - 24 pages, 5½ x 8½. Published monthly by Paul Levitz, 393 East 58th Street, Brooklyn, New York 11203

This issue leads off with a nice cover by Ronn Sutton of Fafrd and the Grey Mouser. Then we immediately get to the meat of TCR which is the news. Each month it provides in depth news coverage from Marvel, DC, Warren and misc. related publications. TCR may not have as many advance cover repros as COMIXSCENE (this issue as 14) but it lists not just news but specific issues of coming comics as well as what each one will contain. Also, TCR is monthly so you get the most news fastest.

I've said this before and I'll say it again, this is a zine which no COMIC fan can afford to be without.

Rating 9 / JAMES VAN HISE

TRUE MARKET COMIC BOOK RETAIL VALUES - $4.50 - 65 pages. Published by True Market, Suite 404, 1253 McGill, College Avenue, Montreal, Que., Canada

This is basicly a comic book price guide on the order of Bob Overstreet's version. One thing going for it is its lower price. It also lists values on four grades of comics (as opposed to only three) --fair, good, fine and mint. It also has a number of small cover reproductions sprinkled throughout, although they were not halftoned and thus add nothing to the book itself. Aside from the cover repros though the printing is excellent. I expect dealers might like it better than the average fan because of some of the sky-high values listed (like THUN'DA #1 for $200). It also contains articles on "How To" collect, grade and sell comics.

Rating 6 / JASON LEEDS

FILM COLLECTOR'S REGISTRY Vol. 5 No. 2 - $7/12 issues - 20 pages tabloid - Order from Film Collector's Registry, 10918 Sageburrow, Houston, Texas 77034

In the last couple years there has been an increasingly growing interest in collecting sound films. Although there are a few lists periodically published by various film dealers, there is really only one place in which the film collector can reach other collectors and let him know what he wants or has to sell himself. This is the Film Collector's Registry. Having been in existence for a few years, it is by far the most useful implement the film collector can have.

Besides all the films and ads each issue has, it also contains articles of interest such as interviews with people like Peter Cushing and Jim Danforth, articles on such things as Sherlock Holmes before Basil Rathbone and indexes to old "B" movies, rating them as to quality and interest. They also feature capsule reviews of contemporary films as well.

It's a well constructed paper, very valuable, and one no film fan or collector should be without.

Rating 9 / JAMES VAN HISE

ANOMALY #4 - 50¢ + 15¢ postage - 36 pages, 7 x 10 (UNDERGROUND). Published by Bud Plant, 458 Harmony Lane, San Jose, Calif. 95127 (Available from the SFCA for 75¢)

Let's get one thing straight in our heads...I love underground comix. I can't get enough of 'em, I think they're the greatest. Of course, you might get the feeling that since I dig undergrounds so much that my reviews of them might be slanted. I love undergrounds but I only love the good undergrounds. I have around 125 to 150 undergrounds in my collection and of those that have been published there are about 95 that I don't have and don't care to have. If an underground comic has good artwork and good stories (either humorous or serious), I generally give it a good review. Now, on to this review.

ANOMALY #4 is the latest issue of this title and it has changed its format from magazine form to underground form. This is also the first underground that Bud Plant has published himself.

The contents of the issue consists of three stories, one by Robert Kline and two by Richard Corben. The front & back outside covers are full color jobs by Corben, both being superb, and the inside front and back covers are black and white drawings by Kline, beautifully done, too.

The first story is a brief three-pager by Corben called "Alice In Wonderlust". It features Alice, of course, from the Lewis Caroll classic. The curious Alice follows a rabbit that goes scurrying by, and winds up in the hutch of a gang of drooling, grinning, horny rabbits. The way Corben has pictured these rabbits is hilarious.

The second story is written by Jan Strnad and drawn by Robert Kline. The story is an excellent fairy tale-like fable. It's about a poor guy named Leander who's given a ring with a curse on it. The curse involves the wearer turning into a lizard unless he can somehow get it off. Jan uses some very fine and expertly executed characterizations really well done. The artwork is simply beautiful; fantastic perspective throughout.

The third and final story is "Encounter At War" by Jan Strnad and Richard Corben. The story is reprinted from ANOMALY #3 but expanded into a longer and more coherent form with new sequences and characters. Much of the strip is done with only pictures and no dialogue, somehow giving the strip added feeling. The ending has been slightly changed, too, making it much more understandable than the original version.

This is definitely one of the best undergrounds to come out this year. I certainly enjoyed it immensely.

Rating 10 / MARK BURBEY

RAGNAROK #2 - 50¢ - 44 pages, 5½ x 8½. Published by Mark Collins, 456 Orange Road, Orange, New Jersey 07050

The current issue of RAGNAROK boasts of being one of the few scarcities that are to be found in organized fandom today; it boasts of being a true FANzine in every sense of the word; a product they claim seems to be lost or dying out along with the dinosaurs in today's fast moving, high-priced, "slick", wraparound PRO-zine market.

This issue features a full color cover of the Hulk by Marie Severin and a four color back cover of Dr. Fate by Mark Ammerman. Included within the 44 pages of this zine are articles, regular columns, several pages of fan art and a seven page interview with Miss Severin on her views of the current comics scene and the general direction the comics media is going. Accompanying the interview with Marie Severin are pictures of the Marvel Bullpen offices and several candid shots of Miss Severin at work.

Also included in RAGNAROK #2 is an illustration of Mark Collins by Jack Davis (of EC and MAD fame)& an Alan Hanley centerspread of four of the leading members of the Justice League defeating a group of aliens and rescuing a fair damsel in distress.

The text of this issue includes an article by Tom Fagan on "King Con" - an indepth look at the 1972 New York Comic Art Convention accompanied with three full pages of pictures covering the super-hero costume contest, the key-note speech by Phil Seuling and several shots of Jack Kirby, Joe Sinnott and Alex Toth at the convention. Additional articles are by Neal Pozner: "Everything You Always Wanted to Know About Fandom", David Simons: "Consumer Report Series" and Joe Brancatelli's "The Last Hurrah" wrapped up the features included in this issue of RAGNAROK.

Future issues of RAGNAROK will be sold on a monthly basis beginning with issue #3 and will feature Frazetta, Brunner and Fantucchio color covers, indepth interviews with Jack Davis along with ten to eleven pages of previously unpublished Davis artwork including a centerfold by Mr. Davis and color covers as well as interviews with Jack Kirby and Billy Graham.

An extra dividend that is included with issue #2 of RAGNAROK is an 11 x 17 black and white poster by Fujitake of a Myrkanian priest and a scantily clad barbarian woman who stands over her kill of a lizard-like creature, makes this an excellent volume to purchase and well worth the 50¢ you'd have to pay for it.

Rating 8 / ORLANDO FALCON

LONG TOM'S AMERICANA COMIX - $4.00 + 25¢ postage - 42 pages, 12¾ x 17¾. Published by Tom Long, P.O. Box 8957, Richmond, Va. 23225 (Available from SPACE for $5.25)

Golden Age fans will really rejoice over this. Presented here are four fine Golden Age stories, including the sixteen page classic of Daredevil vs. the Claw by Jack Cole from SILVER STREAK COMICS #7. There's also two Spaceshawk stories by Basil Wolverton and a Blue Bolt story by Joe Simon from BLUE BOLT #4. All together this amounts to forty pages of Golden Age art. Overall the reproduction is very good, being shot from the original comics, halftoned and blownup. The printing is very clear and is near perfect except for a couple examples. For instance, most of the pages of the Blue Bolt strip are rather dark, although there are still very sharp and are easy to read and appreciate. The one other exception is that the second page of the Daredevil story was shot from a copy that had a couple pieces of tape on the page and although it doesn't mar the page that much, it is irritating. All the strips reprinted here are good, but by far the best and most impressive is the Daredevil vs. the Claw story. This is easily one of the finest stories that appeared in the Golden Age and is one of those classics which can stand against example of comic art even against anything being done today. For my money, the volume is worth it for this story alone. This is a real value for not only Golden Age fans, but for all comic art fans in general.

Rating 8 / JAMES VAN MISE

FILE FORTY #6 - 25¢ - 42 pages ditto. Published by Craig Henderson, 13301 Zircon Drive, Bowie, Maryland 20715

This is essentially a MAN FROM UNCLE fanzine but yet contains so much other information that anyone interested in spy-type adventure shows will get a great deal of enjoyment from it. Articles on UNCLE include coverage of the UNCLE movies which were released theatrically, additions to their UNCLE bibliography (listing magazines & shows which have had spoofs, articles or guest shots of the UNCLE stars). There is also a tribute to the late Leo G. Carroll in the form of a biography & filmography. Very nicely done.

The balance of the issue consists of a few pages of letters, including a very long and informative one from UNCLE associate producer George M. Lehr, and many pages of TV news and reviews. The reviews of the adventure shows are very well done and in the case of THE PROTECTORS, the review is sparkled with appropriate comments and opinions on the series by its star Robert Vaughn. The news sections are extraordinary and I can't emphasize enough the bulk and depth of information contained here. Nowhere have I seen this much interesting and exclusive information collected in one place. They have a great many reliable and jampacked sources which do their job to the utmost. For instance, did you know that Harlan Ellison had written a projected pilot episode for the OUR MAN FLINT T.V. series? They even get into things that have been done to T.V. episodes and novels and shows on T.V., discussing, for instance, the absurd cuts made in GOLDFINGER, including the one made only because Chevy was the sponsor.

Don't be uncertain of this just because it's printed ditto. It is an excellent job of printing with everything sharp and clear and neat. This is a great zine and it'll be sure to provide hours of enlightening entertainment.

Rating 9 / JACK REID

SON OF GRAFAN #21 - 50¢ - 32 pages, collated. Published by Walter Stumper, 8764 New Hampshire, St. Louis, Mo. 63123

This is much better than most genzines I've encountered, although perhaps this is because it is more graphically oriented than most, with much heavier comic overtones.

The lead article, "Vivat Cthulhu Vivat!" by Mike Scott concerns the H.P. Lovecraft boom and focuses on SKULL #4 is particular with a glowing graphic critique.

The article that follows is of special interest in that it's by Fredric Wertham. In this case he's taking to task the report made to the Surgeon General that TV violence is unharmful to children. Despite the fact that I was consciously aware of being prejudiced against the article as soon as I read the byline, I found it to be well articulate and it raised some points (concering the very strong possibility of political manipulation) that couldn't be explained away. It was reprinted from the AMERICAN JOURNAL OF PSYCHOTHERAPY and is for very captivating reading. It's worth your time the CRIVIQUE".

This is followed by some well written film reviews covering ASYLUM, SEARCH (TV pilot) and SILENT RUNNING.

"Critique of Pure Green" by Dev Hanks is easily the most poorly constructed article I've seen in a long time. He makes blanket statements like all comic book stories he's ever seen have violated the artist, even when it was written by an artist like Bisner, and then lets it hang there precariously without bothering to explain why he believes this! It's incredible. It's like his train of thought had just started out when it came to a washed out bridge and plummeted clumsily over the edge because he wasn't looking where he was going. At the beginning of the article he mentions that he's going to crucify the GL-GA series (a series which can be easily criticized, dispite how much I admire it, and in fact I could do a number on it myself without much trouble) but he doesn't present he gets to fulfilling his promise is putting down Adams & O'Neil without stating why and choosing a couple panels from the series and stating why he doesn't think they're handled correctly. He does this all through it, making absurd and inflaamatory statements and then not bothering to give a reason for the supposed veracity of said statement. To say it's all ineptly done would be an understatement.

The last actual column is a page of "Cinematic News" which is much better than the average fanzine column of this type. What especially impressed me was that most of their news even scooped LOCUS.

The issue winds up with a good letter column which rounds out the issue nicely.

The cover is a very nice drawing by Tom Foster. Foster is obviously influenced by Vaughn Bode', but has developed his own style which is more detailed than Bode's and which is also more skillfully executed and visually appealing.

All in all (Hanks's column not withstanding) this is an enjoyable issue, and I look forward to more.

Rating 8 / JAMES VAN MISE

SWAMP FEVER #1 - 50¢ - 36 pages, 7 x 10 (UNDERGROUND). Published by Big Muddy Comics, Box 60119, New Orleans, La. 70160

This is the latest in a line of comix from Big Muddy comix and at the same time it's probably their best endeavor yet.

The front cover is a fantastic full color painting by Ned Dameron. It shows a strange looking nude sick walking by a drago-like lizard. The logo is really nice, too.

The first story is a no-dialogue strip by Dany Frolich and it fills three pages of the book. The story is interesting and the artwork is some of his best.

The second strip is also the cover artist Ed Dameron and is called "Split Splat". The story is a black humor kind of thing. It involves this doll of a chick stumbling onto this family's house out in the swamp after her car wouldn't start. The family is, of course, flipped out, but then so is this chick. This strip has a really strange ending.

Next follows a humorous strip by Dany Frolich. The story is fun to read but the ending is rather predictable. I dig this guy's artwork; it's different.

The fourth story is a rather ho-hum strip called "The Real Dope On Drugs" by Sol Wright. The art is interesting in spots but the story is mediocre.

The final story is by Dany Frolich. It's really a creatively done story and it's about an explorer from long ago who's now in the present and still waiting for his friends to return. Really neat.

SWAMP FEVER #1 was a fun comic to read and I'll surely be waiting for future books from Big Muddy.

Rating 7 / MARK BURBEY

92 PAGES OF HARDCORE

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REED CRANDALL
interviews

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THE WILLIAMSON COLLECTOR

by LARRY BIGMAN AND JAMES VAN HISE

Well, we're back again and this time we have another potpourri of Willi's works. Our next installment will start covering Williamson's work for Atlas. See you then.

PRIZE COMICS WESTERN #109 - Jan-Feb. 1955
"The Ghost Bear" - 6 pages

Of all of Williamson's collaboratore, probably the least known is one of the most famous artists in comics in his own right; that man is John Severin. Severin, as some of you know, did a continuing feature in PRIZE COMICS WESTERN entitled American Eagle. Our hero was obviously an American Indian who fought crime in the west and other sad occurences. Well, "The Ghost Bear" is an American Eagle story, but what makes it of interest to us is the pencilling done by Williamson (the inking being done by Severin).

This story concerns itself with an albino bear who is continually threatening the Navahos' sheep. So, American Eagle goes out to get a bear. Of course, he does. Bad story!

The art, considering the rather odd combinations, is a very job. Williamson once again exhibits his ability to delineate exciting and vibrant Western scenes. The panels of the battles between bear and Indian are superbly layed out. As in other stories by Williamson, there is a lack of backgrounds. Whether this is due to Williamson's laxness or to Severin's, is unknown. However, there is evidence of the latter because of unbalanced panels which lack background. Other panels would also seem off kilter were it not for backgrounds. Therefore, it is possible that Severin dropped out backgrounds in order to facilitate inking speed. There seems to be an awkwardness in panel arrangement; this could be due to the formula used in panel arrangement which is discovered by investigation of the other stories in this issue. Williamson's flamboyance definitely needs room to make itself known; without adequate room, Williamson's tableaus are cramped, detracting from their beauty. All in all, though, this is one of the most interesting stories ever done by Williamson and certainly deserves a: 4.

CHIEF VICTORIO'S APACHE MASSACRE (No #) 1951 Avon
"Chief Victorio's Last Stand" - 7 pages
(Reprinted in Avon's JESSE JAMES #20)

Our story this time is one of the few relatively unknown Williamson/Frazetta collaborations. The actual story line is part of a trilogy concerning the evil Chief Victorio. As can be told from the title of our story, the Chief cashes in his chips to the Mexican army. Short and sweet.

The only signature on the story is that of Williamson's. But, as is the case in all similar collaborations, Frazetta inks are clearly evident throughout the story. The first few pages of the story are the best for detail because of the background in evidence and the battle scenes between the Indians and Americans. Perhaps it is rationalization, but when Victorio and his men escape into Mexico and the desert, the backgrounds become barely visible, as if to emulate desert barrenness. Thus, from here on, the art concentrates on people, closeups mainly. There is, of course, the obvious padding. For example, the Mexican colonel's head is alone in a panel that has black background, if it can be called such. It is not an extreme closeup either; half of the panel is filled with black. I feel sort of embarrassed about the rating I intend to give this story, because I know, technically, that "Chief Victorio's Last Stand" cannot compare to some of the Willi/Fritz collaborations for other small companies, let alone EC. But, to me, this story, despite the background problem, is so stylish that it tends to overpower any errors (By the way, the anatomy and breakdown are superb). To me it rates a: 4.

WILD BILL HICKOK AND JINGLES #68 - August, 1958
"Stampede" - 7 pages Charlton

The title of this story has absolutely nothing to do with the overall plot. But, knowing Charlton, I'm not too surprised. Anyway, the story has to do with an artist who can place a bank robber in the correct town with a painting of the robber that is dated. Red Dalton knows about the canvas and re-reatedly tries to kill the artist. The third time, Wild Bill shows up, but, then, sc does Dalton. Aw, who cares? Wild Bill captures Red, okay? (By the way, remind me to tell you sometime why he's called "Wild" Bill).

The art is really awful considering the year. Most of Williamson's art for Charlton is equally unimpired. There is constant use of blacked in order to cut down on detail. The most blatant example is a frontal view of Jingles, wherein 80% of his torso is in shadow. There is really nothing wrong with the anatomy, but there is a grievous lack of backgrounds. It's obvious that someone else inked this story. At certain times it looks like Torres and at others, George Woodbridge. Perhaps the haphazard art is more the inker's fault than Willi's. I'd be willing to bet on it. Anyway, the rating for this story would have been a 3, if compared to early JOHN WAYNE stories, but when compared to other contemporary Williamson stories, it is only a: 2.

"The Marshal Got Mad!" - 6 pages

I would suggest that Don and Maggie Thompson start a secondary set of comics awards, a sort of Hall of Fame of pure crud. I would certainly nominate this story for Worst Story of All Time. All you need to know is that Wild Bill wins again. Gawd, it's awful!

Williamson's inker did another great job messing up pencils again. There are only a few panels that are somewhat decent, but as the story progresses, the art quality (if such a term can be applied) declines. There is a dearth of penwork, with incredibly sloppy brushwork being in evidence through the greater part of the story. As in "Stampede", the anatomy is alright, but the finishing touches on the story really did "finish" it all right. I was going to give this one a 2, also, but it's even worse than "Stampede", so I simply cannot. I never thought another story would acquire this honored position (only previously held by the coveted "Flapping Head"), but (you guessed it folk) "The Marshall Got Mad!" gets the coveted Melvin Cownowski Award rating of: 1.

CHIEF VICTORIO'S
LAST STAND!
ZING!
ZING!
ZING!
ONCE MORE THE WILY APACHE HAS ESCAPED A TRAP LAID FOR HIM BY THE U.S. CAVALRY AND, WITH THE FEW SURVIVORS OF HIS TRIBE, IS HEADED TOWARD MEXICO. BUT FATE ISN'T THROUGH WITH VICTORIO, THE CRUEL! ON THE CONTRARY, IT'S PREPARING TO RING THE CURTAIN DOWN ON...
VICTORIO'S LAST RAID!
A FEW DAYS AFTER THEIR ESCAPE FROM THE U.S. ARMY TRAP, VICTORIO'S APACHES...
EVEN NOW, THE SOLDIER PATROLS WILL BE SEARCHING FOR US NEAR THE BORDER. WE WILL BE CAUGHT IF WE DO NOT CAPTURE HORSES.
WE WILL HAVE HORSES VERY SOON.
HOW? THE WILD BANDS SHUN THIS WATERLESS LAND OF ACCURSED MOUNTAINS!
BUT, THE WHITE MAN DOES NOT, AND HE HAS HORSES! DUE SOUTH IS THE TRAIL THEY CALL THE SANTE FE. TRAFFIC ALONG IT IS HEAVY. WE WILL FIND OUR HORSES THERE!
1

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@60G$2/@61G,@62G,@65G,@67G,@68G,@69G @ $1.00EA/
@73,@74,@75,@76,@77,@78,@79,@80,@81,@82,@83,@84,
@85,@86,@87,@88,@93 @ 50¢ EACH
The Incredible Hulk-Nos 1,2,4,5,6/ MINT or damn
close to it. As a set only.....$ 50.00
@102 fine $2.00/@104 fine $1.50/@106 G $1.00/
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COLLECTORS' ITEM CLASSICS#1 (1965)$2.50/JOURNEY
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ANNUAL #2(1961) G-back cover missing $1.50/

golden age!

WHAT BETTER WAY TO CELEBRATE THE 100TH ISSUE OF THE RBCC THAN WITH A NICE GOLDEN AGE AD? CANSWER: TWO NICE GOLDEN AGE ADS!). SERIOUSLY, THOUGH, AFTER LONG MONTHS OF ABSENCE, I HAVE RETURNED. WHO AM I? LAST TIME I LOOKED, I WAS:

JOE KROLIK, 490 CORDOVA STREET, WINNIPEG, MANITOBA, CANADA, R3H 1A7. (YEP! THAT'S ME!)

INSTRUCTIONS:

ALL BOOKS ARE GOOD OR BETTER UNLESS OTHERWISE STATED. ALL ORDERS INCLUDE POSTAGE. THAT'S RIGHT, NO POSTAGE CHARGE. MONEY ORDERS ONLY! SORRY, BUT CHECKS ARE A PAIN TO CASH, AND THEY HAVE TO CLEAR THE BANK. ALL ORDERS SHIPPED VIA FIRST CLASS, WITH THOSE OF $50.00 OR MORE BEING REGISTERED FOR YOUR PROTECTION.

THAT'S ABOUT ALL THERE IS TO IT. THANKS FOR READING THIS AD, AND BE SURE TO MENTION RBCC WHEN ORDERING!!!!!

NOTE: All prices are per. copy.

Action Comics 95(cover loose and crinkly from water, book same, generally fair to good shape)----------$4.00
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All Funny 11(1946; very nice)----------2.50
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63(VG, first Robin in his solo strip)---------- 7.50
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Superman 40(VG, nice tight copy)---------- 11.00
69(VG)---------- 7.00
Weird Science 15(Canadian, G-VG, WILLIAMSON ARTWORK)---- 10.00
Wonder Woman 16(VG-fine), 20(about the same)---------- 7.00

DON'T GO AWAY! ADDITIONAL GOLDEN AGE COMICS FOLLOW RIGHT HERE (not in alphabetical order, so READ CAREFULLY!)

Human Torch 23(fine to NM)---------- 10.00
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55(water damage; cover loose; "The Endless String")---- 6.00
59(F-G, closer to G; well, it's hard to decide!)------ 5.50
63,65(some water damage on each, nothing too serious) 5.00
66(some water damage, and a page or two out)---------- 3.50
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Human Comics 3l(nice tight copy)---------- 6.00
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The Barker #1 (excellent copy)---------- 7.50
The Black Terror 11(VG-fine),15(fine)---------- 5.00
Exciting Comics 40,50(both VG-fine, Black Terror)------ 6.00
Smash Comics 65,72(both about VG)---------- 4.00
Golden Lad 5(VG-fine, Crossen publications; RARE)------ 4.50
Jungle #8(fair to good)---------- 3.50
Daredevil 38(origin D.D. retold; fine tight copy)------ 10.00
Looney Tunes 40(near mint to MINT)---------- 5.00
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Blue Bolt, vol. 7, #'s 1,11---------- 2.50
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Contact 12(VG)---------- 3.00
Red Ryder Comics 25,40(both fine)---------- 5.00
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Pep 53(G-VG)---------- 3.00
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RARE CANADIAN GOLDEN AGE BLACK AND WHITE COMIC BOOKS: THESE ARE VERY RARE AND HARD TO FIND ITEMS AND SHOULD BE OF INTEREST TO EACH AND EVERY COMICS COLLECTOR. NOTE: THE CAPTAIN MARVEL ISSUES ARE NOT REPRINTS FROM THE U.S. EDITIONS. THEY ARE REDRAWINGS OF AMERICAN STORIES, USING CANADIAN ARTISTS, WHO WERE EVERY BIT AS GOOD AS C.C. BECK AND THE OTHER RAWCETT ARTISTS. THEY ARE ALSO AMUSING, IN THEIR DIFFERENCES. FOR INSTANCE, MR. MIND HAS A BIG HEAD OF HAIR IN THE CANADIAN ISSUES! OH, AND THERE GOES NOTHING, I'M MENTIONING:...NOTHING!!!:

CAPTAIN MARVEL STORIES (featuring "Pinky") (most are G, some slight soiling on most, and/or slight water damage)
8(piece out of back cover),14(piece damage on cover only), vol. 2, #8; vol. 3, #10, vol. 5, #'s 1,3----------$ 5.00
The Funny Comics 8(Missy Dix; date unknown)---------- 5.00
Joke Comics 6(date unknown)---------- 5.00

Come to think of it, many have their dates unknown! Now 16,24(in these and some of the others, you turn to the centerfold, and you see what looks like the remainder of some pages sticking out. Why they printed some single sheets and stapled them into the book so's it'd look like something is gone is beyond me, but the books are all COMPLETE)----------$ 5.00
Vol. 1, #9 No dark number printed on it. Whoah! This title is SUPER COMICS. Forgot to list it first. Anyway, this particular issue has no number, as I said. REPRINTS THE SHIELD AND MISTY AND ARCHIE FROM PEP COMICS. Also, #'s 14(VG)----------$10.00
17(fine)----------
OK, THAT'S ABOUT IT FOR THOSE FOR THE TIME BEING.

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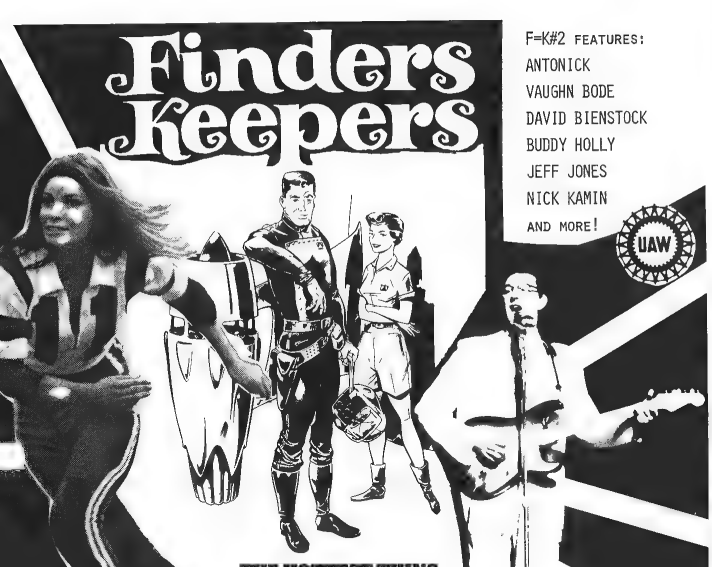
If you sent for STYX 2, be advised that it is to the point where all the color separations have been done, and we are ready to make plates now. The printing will hopefully be in June. Thanks for waiting, (only a year late, too!) No more room, so thanks for reading the ad, and Ihope you'll write soon!!!!! Phew!!!!!



F=K#2 FEATURES:
ANTONICK
VAUGHN BODE
DAVID BIENSTOCK
BUDDY HOLLY
JEFF JONES
NICK KAMIN
AND MORE!

UAW

F=K#2 IS READY FOR MAILING! OUR WINTER, 1973 ISSUE INCLUDES: INTERVIEWS: SUPERSTARS VAUGHN BODE AND JEFF JONES AT THE DETROIT TRIPLE FAN FAIR ON OCTOBER 21, 1972/A RAP WITH SCI-FI WRITER NICK KAMIN/DAVID BIENSTOCK TALKS ABOUT BEING CURATOR OF FILM AT THE WHITNEY MUSEUM IN NEW YORK/PHOTOGRAPHS: VAUGHN BODE, JEFF JONES, GENE RODDENBERRY, AND OTHERS/ART: UNPUBLISHED ANTONICK FROM THE 60's PLUS TWO SPECIAL SURPRISES WE CAN'T ADVERTISE/MUSIC: A SPECIAL PHOTO MONTAGE AND TRIBUTE ARTICLE TO BUDDY HOLLY THE GREATEST MAN IN MUSIC/FILM: HIGHLIGHTS OF THE 10TH ANN ARBOR EXPERIMENTAL FILM FESTIVAL/F=K EVEN DOZEN TOP CHOICE FILM OF 1972/BOOK REVIEWS/ AND NOTES OF INTEREST.
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WANTED: Roy Rogers Comics # 86 (four color), 167, 10, 13, 15, 21, 23, 24 26, 32, 93, 94, 95, 96, 97, 99, 102, 106, 108, 113, 114, 116, 118, 122 through 134, 136 and any after.
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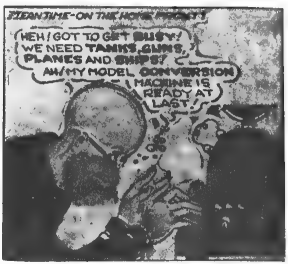
CONGRATULATIONS TO RB & CC ON ITS 100th ISSUE



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CLINK!
CLINK!
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IN REVIEW

I'm departing from my semi-standard format for this issue to do an article on the as of yet unfilmed pilot episode for the projected TV series "SPECTER". The concept was created by Gene Roddenberry and I feel it is an excellent one deserving of attention. Unfilmed as it is, work on it is definitely above ground level, for besides the general outline of the pilot script (which is written by Roddenberry in very polished prose) there is also a 106 page completed script by Roddenberry and Sam Peeples.

The characters in the pilot consist of William Sebastian and Dr. Hamilton, M.D. Roddenberry stated once that he envisions them as a sort of modern day Sherlock Holmes and Dr. Watson fighting the supernatural.

Sebastian is described as being "tall, slim with strong, almost arrogant features. His age is indeterminate mid-thirties, the kind of man who never looks young or never really old. He has long, straight hair, a high, broad forehead, an aquiline nose. His most striking features are his eyes — of a burning hawk, piercing and always seeing more than meets the eye. He is deep, his accent American, his tone at times deceptively laconic...deceptive because he rarely wastes words and those he does use often carry several meanings. His clothes are that of a man who enjoys dressing himself...in the style popular in the early 1900's. This too is deceptive, for despite William Sebastian's display and affection for things of yesterday, he is entirely a man of today."

Dr. Hamilton is described as "A big, heavily framed man, somewhat truculent in manner. He is flushed from a hearty appetite for food and whiskey. Known to intimates as "HAM", he's very British, a bit pompous without being overly so. His style is also a sense of humor under his British stiffness, else an innate gentleness and lovingness can be easily hurt".

The story opens with Ham arriving at Sebastian's mansion and it begins thus, "The wind whips heavy rain along old Beacon street in Boston. Ham's home is today but the object of our interest is a mansion of yesterday, adorned with cupolas, fitfrey dormers, leaded-glass windows in narrow, arched casements. Unlike the neighboring houses, this once-lovely relic of the past has been allowed to fall into disrepair, its lawn and garden overgrown, and boarded up. Shafts from the house are mostly the dim, yellow flicker of gas jets — an anachronism from the previous century which the owner has preserved; electricity appears only where its efficiency is needed."

In the original concept, written prior to the script, Ham was going to Sebastian's home to attend his funeral as he had been stabbed through the heart with a set pole in a spectacular fashion. Ham was also firmly depressed as his wife and child had recently been killed in an airliner crash. In the original, Ham enters Sebastian's home and to his shock finds William alive and struggling with a beautiful woman who crumbles into dust when he rips her necklace from her. This is changed quite a bit for the finished pilot script, dispensing entirely with Ham's loss and having him merely visiting Sebastian in response to an urgent plea having not seen William in many years. The ailing accident is retained though as Sebastian now has an artificial heart of his own design which he later uses as the reason to convince Ham to stay with him to keep an eye on him. The scene with the woman is changed so that whilst Sebastian is showing her some books in his study, he pulls out a particular title and pushes it into her arms, whereupon she screams and the book is white hot. She is shoved back into a chair where she writhes violently. She is described as "having growing smaller, as smoke rises all around her...her face is turning into something horrible to behold...she's becoming a loathesome, frantically wriggling 'thing'...inhuman, evil." The woman then turns into a succubus who had taken on the form of Lady Anitra Cyon to attempt to weaken Sebastian. They journey to the real Lady Anitra in England and then fly over in the Cyon jet with her butler who is also discovered at the proceedings. They almost don't make it when the plane suddenly and mysteriously loses all power in flight. Mitri Cyon had flown over with what he had thought was his eternal soul to enlist the aid of Sebastian. A change has come over their brother Geoffrey since a strange underground crypt was opened a couple years before when Cyon manor was being excavated. "Something" came out of that crypt and evil things have been happening ever since. During the flight, Sebastian explains to Ham that the world of the supernatural is real and that in combating its evil manifestations he has rediscovered a purpose in life. He explains how supernatural beings are from another place that has natural laws different from ours and that the struggle between good and evil from the beginning has been the struggle between man and those from the outside for the dominion of Earth. Upon arriving in London, Sebastian and Ham go to visit an old friend who has been involved with the strange goings on in the Cyon family and who can shed light on the mystery. They arrive at his home seconds too late as his room is in flames and he is dead, literally torn to shreds as he lies half in and half out of a pentagram drawn on the floor. As they stand in the blazing room over the body of Dr. Qualue, "something" comes in. Sebastian first notices it, barely perceptibly over the sound of the flames and he suddenly pushes Ham into the painted pentacle. "They stand there, in the swirling, red-shadowed smoke, above the dead body of Dr. Qualue. And, somewhere in the room, from the choking fumes, comes the SOUND in a growling, louder, sensuous; then the scrape of claws across wood shriekingly. Ham stares around, unable to locate the source of the sound. He starts to move out of the painted cabalistic sign on the floor, but Sebastian motions him back. He fire ROARS HIDDEN, the GROWLING GETS LOUDER." They escape though and go back to the Cyon manner. This is when they first meet Geoffrey Cyon himself.

"Sir Geoffrey Cyon is tall, long muscled, obviously 1ithe and powerful. His dark, burning eyes and graceful movements have a feeling of animal magnetism — as well as keen in his body and proud of all his capacities. The mocking cast of his expression is that of complete assurance". In the many conversations the crypt deep under the ground was opened, Geoffrey Cyon has become openly decadent both in habits and in the type of people he has infested his home with. His servants are all women, very beautiful and openly seductive, as are all the women Geoffrey has wandering around his manor. Other things are hinted at as well such as when Ham is in his room there and he finds a small control panel by his bed. It operates little compartments all over the room, compartments which contain a varied devices of a sexual nature. Later, Sebastian and Ham discover that the crypt and tunnels which were discovered when the Cyon manor was being built, are open to ingress from a private elevator. They further discover that the demon that was released was Asmodeus, who had been trapped there for centuries by a spell in the door's panels. He was behind one of the burst and ruined doors is discovered the dried, mummified remains of someone who was killed when the crypt doors exploded outward, and killed when the priority that somehow assumed to that person is the world. Since that time, Asmodeus, move freely in the world, has acquired many followers in the demon of lechery. he acquired many followers in the demon form and as these followers become more de-human form and as the characteristics of the beast are spread, they take on characteristics of each becomes as animal. Geoffrey Cyon is one of these.

During the climactic confrontation in which Asmodeus is revealed in all his horror and is defeated by Sebastian, Ham is caught in the middle of his change from human to weretiger form. Upon the defeat of Asmodeus, the tuxedo clad Cyon is transformed as Cyons seeks escape. Sebastian is caught in the elevator with Cyon in a tri-gle struggle with the werecat. Cyon is shot with a gun that fires golden bullets and he collapses to the floor of the lift, a pool covered with blood.

The closing scene occus many days later in Sebastian's home in Boston. Cyon, it turns out, has survived, although retaining traits of the tiger, physically noticeable in his eyes and on his hands which are tipped like an animal's claws. There is also passing mention made of heightened senses. Cyon has recovered and has decided he wants to join Ham and Sebastian. He has given up all to do this as his home in London was destroyed in the aftermath of the battle with Asmodeus and since his body was never found he is listed as dead. He also has left Mitri to correct as he can no longer think of himself as the same man he was before. Despite what has befallen, he seems to enjoy his new life and holds no bitterness over his unhuman state. Ham is concerned over who is to be shocked over the way Cyon actually looses about his state. Ham has not taken the introduction to the supernatural well as he was openly suspicious of it from the beginning and now only grudgingly accepts it in a manner which is still constantly surprised at what is revealed to him. Also, Ham had been a heavy drinker before and Sebastian's servant Lilith had performed a slight spell on Ham which makes liquor taste horrible to him (in the original concept Ham would see a toad in every glass of booze he threw up). Although Ham knows Sebastian can't help him, old habits die hard.

The episode closes with Sebastian telling Cyon that he's to have his first case with them as they're to have guests shortly. Ham remarks, "Invited? It's almost twelve o'clock, man..." From the hall, a clock begind chiming twelve times and Sebastian turns to him and says, "We could hardly receive them in daylight, Ham. Our guests are...unique." Ham rose to his feet, Ham. Our guests are...unique." Ham rose to his feet, "You're joking!" Sebastian responds coolly, "Am I?" Lilith enters and announces "A Count and Countess D'Miri" and the two who enter are in no way a disappointment.

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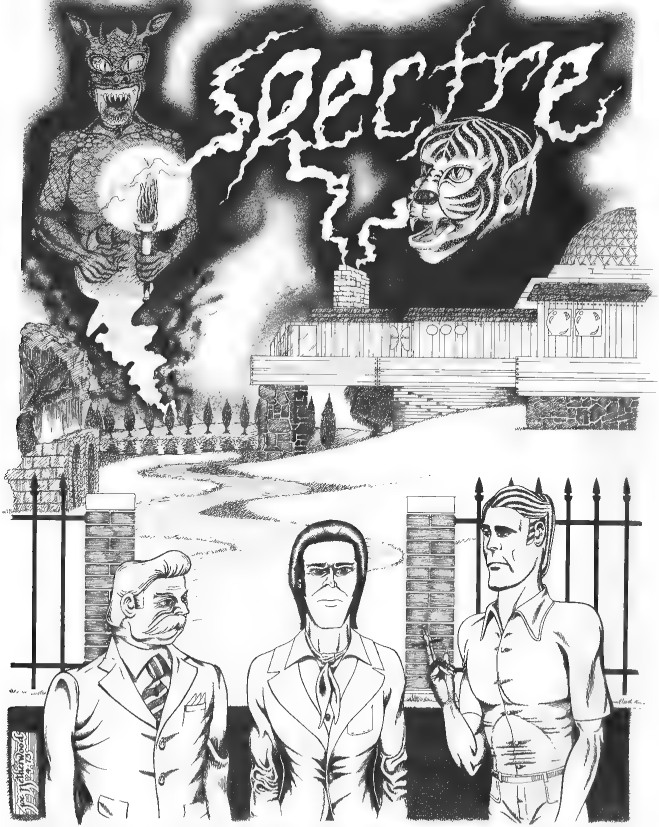

NEWS IN THE FUTURE TENSE: Come fall, STAR TREK will exist in the form of a cartoon produced by Filmation. Gene Roddenberry is creative consultant and D.C. Fontana is story editor. Those already hired to write scripts include Larry Niven, David Gerrold (who is already at work on "More Tribbles, More Troubles"), Stephen Kandel, Jerry Sohl, Larry Brody and Sam Peeples. William Shatner will do the voice of Captain Kirk.*** "The Starlost", Harlan Ellison's new tv series, has been scheduled for Saturdays at 7-8 pm this fall on NBC. Kelr Dullea (of "2001"fame) will star.***Universal is producing a new four hour "Frankenstein" for NBC. James Mason, Michael Sarrazin, Leonard Whiting, David McCallum and Agnes Moorhead will star.***"2001, A SPACE ODYSSEY" will soon be withdrawn from its current release and reissued in Cinerama once again. Finally!*** "The Norliss Tapes", the excellent horror pilot which starred Roy Thinnes and which was written by William F. Nolan, will return in the fall with at least three more specials in the revolving mystery movie format.*** "Island At The Top Of The World", based on Ian Cameron's novel THE LOST ONES, will be the most expensive film project in the history of Walt Disney Productions. The production cost has been set at eight million dollars. It concerns an Englishman's search for his son by dirigible in the frozen arctic and his discovery of a lost civilization of Norse explorers on a volcanically warmed tropical-like island.***Phase IV" began filming in October for Paramount. The original screenplay by Mayo Simon concerns the confrontation between mankind and extraterrestrial life at the furthest outposts of man's exploration of outer space.**********

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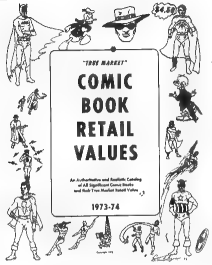

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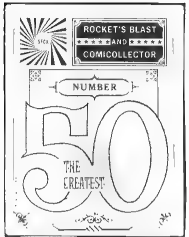

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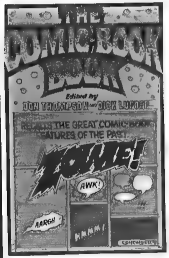

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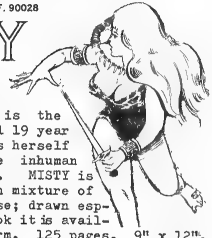

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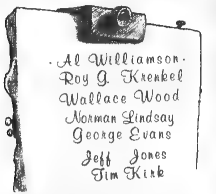

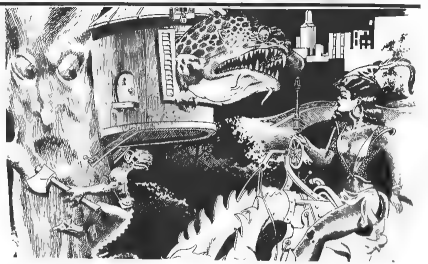

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It's going to be the biggest one yet! There will be more great guests, more exhibits, more special activities, more favorite films, more comic books, more nostalgia — more of everything that has made the Comic Art Convention the spectacle and the wonder of them all!

Don't miss this one. Be there to see it all, taste it all, experience it all. Set up your vacation plans around it, and make New York in 1973 *your* place to be.

Plans will continue to be made right up to Convention time, but there are a few solid items which can be announced in advance.

Guest of Honor will be C.C. Beck, artist of the once and future *Captain Marvel*. C.C. Beck was the witty stylist behind one of the greatest comic characters ever; and to all our delight, he is again.

Additionally, Mr. Beck will have on display an array of his weapons. You will see articles of war made of iron, steel, leather, and oak, until miraculously, close scrutiny reveals the wizardry of their true construction — from paper and tin foil and balsa and cardboard. Seeing may not even then be believing!

Mac Raboy was the brilliant talent behind the *Green Lama*, *Captain Marvel, Jr.*, and at the end of his life, Flash Gordon. In the two years since his death, an exhibit has been assembled of his artwork. This retrospective show will be one of the Convention highlights.

Bill Gaines and the *Mad* gang will make a convivial appearance to discuss and promote Bill's new book recently published...

One of the panels scheduled will be called "The Treatment of War in Comic Books", and special guest panelist will be Russ Heath, truly an artist's artist, and delineator of *Sergeant Rock*.

Are you interested in writing, penciling, or inking for the comics? Then bring samples with you to demonstrate your technique and versatility — because National is looking for new talent, and will have its editors there to interview, discuss, and appraise. Where else is professional consultation available for the new writer or artist?

After years of seeing "*Batman*, by Bob Kane" in hundreds of stories, convention members will get their chance to meet Bob Kane in person. See and hear this hall of fame comic book artist give the Convention's keynote talk!

The ever-growing and spectacular Costume Parade will be more exciting than ever. There will be cash prizes again, adding an incentive to everyone's ingenuity. Bring your camera and color film. Details from Debi Feliziani, 36 Harrison Place, Farmingdale, N.Y. 11735.

For everyone's fun and delight, the Convention's special guest will be Russell Myers, creator of that cigar-butt siren, that beer-can belle, *Broom Hilda*!

Postponed last year, we have scheduled again this year an exhibition of the works of Jeff Jones.

To talk about his beautiful new full-color, hardcover *Tarzan*, we will present Burne Hogarth, extraordinary artist of Tarzan's golden era. Of course, this session will include autographs and a question and answer period.

Film showings nightly from Wednesday to Saturday (no film program Sunday evening) from 8:00 PM to 3:00 AM, combining the best of adventure, serial, cartoon, and fantasy films!

★ MEMBERSHIP

Regular membership covers all five days and includes all activities $7.00
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All regular and supporting members who register before May 15, 1973 will be listed in order of registration in the big Souvenir Program.

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The Sixth Annual Comic Art Convention moves to the bigger, lovelier Hotel Commodore on New York City's Park Avenue. Next to Grand Central Terminal, the hotel is a short walk from the United Nations, the Broadway theaters, Fifth Avenue's incredible shops, Radio City, and Times Square. All trains and buses converge here. New York City is at your convenience. Every room is sound-proof and air-conditioned.

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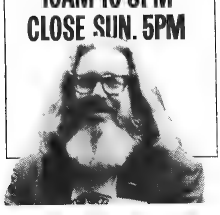

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Tuesday	July 3	6pm to 10pm Pre-registration
Wednesday	July 4	
Thursday	July 5	10am to 8pm daily
Friday	July 6	(and films 8pm to
Saturday	July 7	3am)
Sunday	July 8	10am to 5pm

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★ LUNCHEON

The Awards Luncheon will be held on Saturday, July 7. Receiving awards this year will be C.C. Beck and another guest still to be announced. Tickets to the luncheon are $7.50 each and early reservations are to everyone's advantage.

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A table six feet long by 2½ feet deep is $50.00 (Price covers all five days and *one* admission) until May 15. After that the price is $60.00 per table. (By March First, 36 of 110 available tables had been sold.) Earliest reservations (payment enclosed) get best locations, although there are no bad ones.

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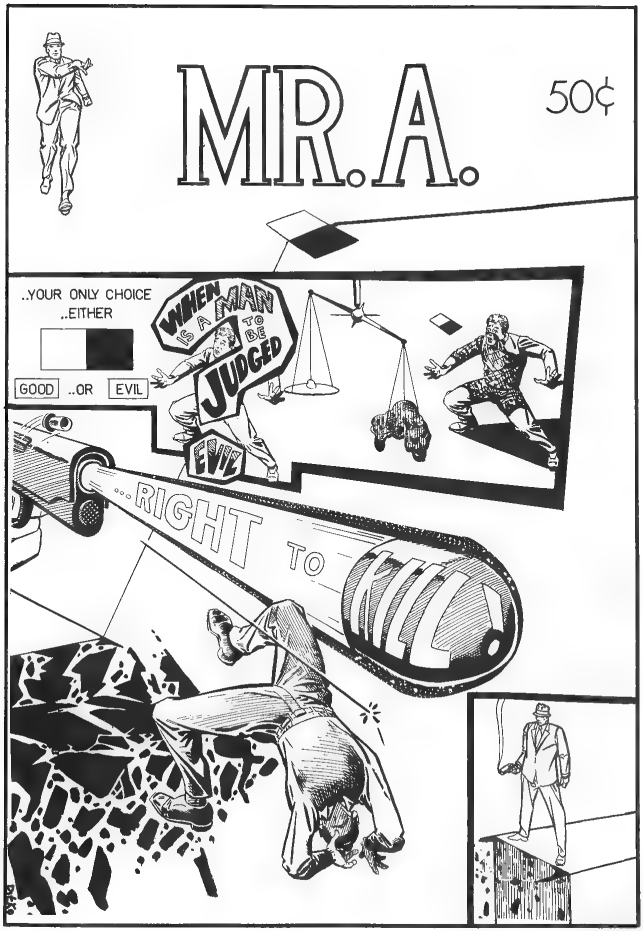
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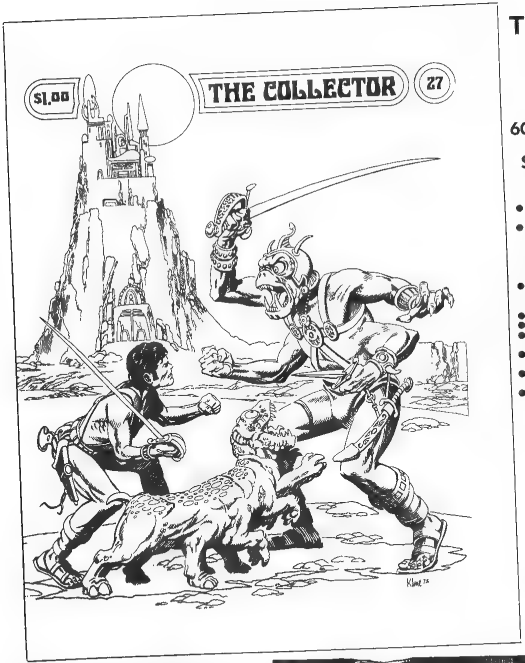

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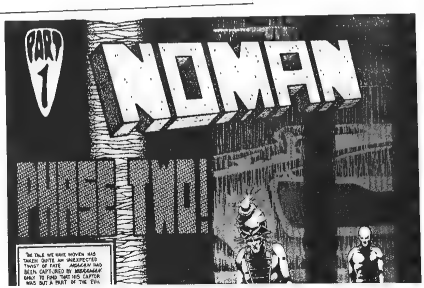

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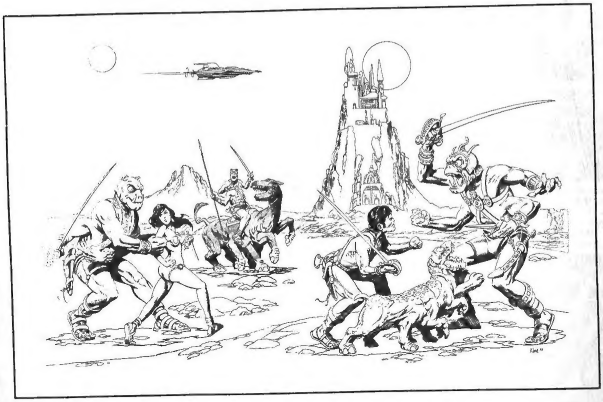

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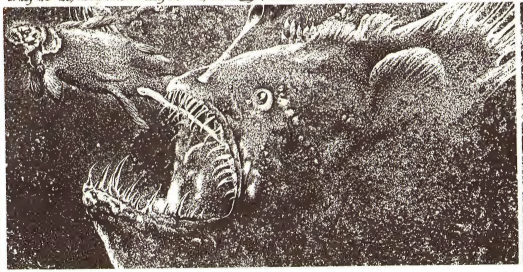

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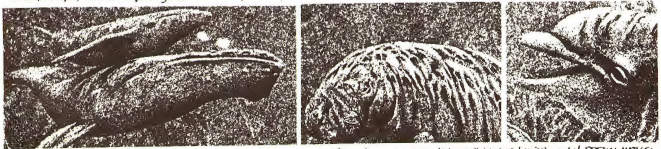

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